

kdvs 90.3fm summer program guide

kdviations★FREE

Kdviations

KDVS' proposed NEW BUILDING...

FUN HQ

MICROWAVE LINK
TO 100,000 WATT
TRANSMITTER

DISH NETWORK
(TM) SATELLITE
TV HOOKUP

SODA
MACHINE

NURSES/
PSYCHIATRISTS

VIDEO ARCADE

CASINO

POOL TABLES

FULL BAR

PINBALL
MACHINES

PUNK
VENUE

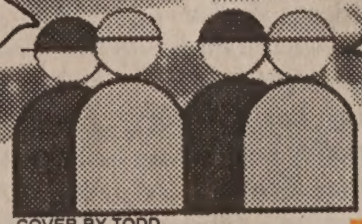
B MOVIE VIDEO
TAPE LIBRARY

PIZZA & CALZONE
EATERY

STACKS OF
\$20 BILLS

HERE HERE OL'
CHAP, I SECOND
THAT MOTION

WHY... THIS IS PREPOSTEROUS!
JUST LOOK AT ALL THESE PEOPLE
HAVING FUN. IT GOES AGAINST
EVERYTHING I STAND FOR!



COVER BY TODD

...Maybe Not

PING-PONG
TABLES

REFRIGERATOR FULL
OF COLD CUT PLATTERS

PALATIAL BROADCAST BOOTH

LAWYERS

FUNCTIONAL NON-ORNATE
CONCRETE STRUCTURE

ALL-YOU-CAN-EAT
SEAFOOD BUFFET

HELP! C'MON
I WAS JUST JOKING
ABOUT YOUR MOM!

OH MAN... HOW DID
I MANAGE TO PASS
OUT IN THE DUMPSTER
AGAIN?



KDVS
GENERAL
MANAGER

VERY LARGE RARE
VINYL COLLECTION

My Life in the Kennel of Davis
Frog'll Rock
TI-E Lives On!
The Worst Smell: Part II
Wedded Bliss
The News...and How to Shake it

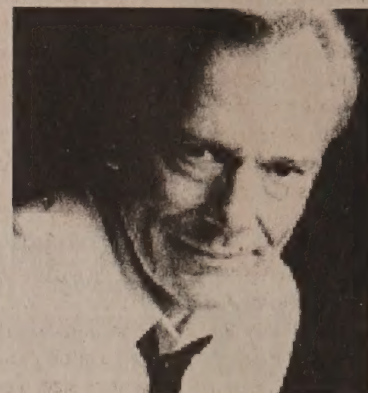
Industrial Reviews
Electronic Music Reviews
Folkie on a Desert Island
Cynical Reviews
Swing Book Review

Grim Klone
DJ Krush
Jacqueline Cabasso
(Western States Legal Foundation)

Word on the street: What is KDVIationS to you??



"I found my KDVIationS soaked in a puddle in the gutter out front of Albertsons!"



"What is this filthy newsprint rag sitting on the floor next to the free publication racks in the bathroom hallway at Borders Books? I was just looking for the This Week in Wine Country guide for Christs sake!"

KDVS is a non-commercial community radio station broadcasting on 90.3 FM at 9,200 watts from the University of California at Davis. We are the only free-form station that we know of West of the Mississippi River. Our goal is to provide a medium and a context through which the cultural achievements and the social concerns of the otherwise unrepresented may best be appreciated. In other words in a media universe tainted by commercialism and stifled opinions. KDVS is the first amendment put into practice. KDVS is mostly volunteer run.

KDVIationS is the publicity arm of the KDVS motherstation. Consistant readership signals the end of your effective life.

★KDVS core slaves★

General Manager: Justin Kable
Sr. Business Manager: Chris Marland
Co-Business Director: Bernard Benson
Program Director: Sakura Saunders
Asst. Program Director: Brad Hostetler
Office Coordinator: Paula Lin
Chief Engineer: Rich Luscher
Studio Tech.: Todd Urick
Asst. Studio Tech: David Ogilvy
Co-Music Director: Heather Barnes
Co-Music Director: Sondra Halabi
News Director: Adrienne Voelker
Production Director: Mona Rabieh
Publicity Director: Jackie von Treskow
Asst. Publicity Director: Kassia Fiedor
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General Manager Front-Notes

By Justin Kable

How about that... during our 2000 on-air fundraiser from April 10th-16th our listening base came through with over \$37,000 of pledges. This beats our previous record of \$25,401 so it's an understatement to say that we are happy. It really shows that the Sacramento community can realize when there is something unique happening that couldn't exist without their support. This money will help KDVS keep functioning for another year and finish up some much-needed technical improvements. As far as "small scale community stations" go (My english teachers made it very clear to me that it isn't proper to use quotes unless somebody actually made the statement, but I'm using the assumption that some high-scale fat white family radio executive sitting in his office used that particular term referring to radio stations he was planning to crush), this amount in a one week fundraiser is quite an accomplishment and we hope that we can only increase that and our audience size in coming years. The ongoing hope of restoring airing Pacifica Network News is still a hope but looking more and more likely soon as contractor types slowly start putting the equipment in place that we need to receive it. Tell your friends and loved ones.

Other than that little blurb I keep getting stuck in these situations where I don't really have much of anything to say in the spur of the article-moment despite an entire quarter of ranting out my ass about anything to anyone who will listen. So to avoid having to use any creativity I'm going to present to you my top 10 list

Justin's Top 10 List

10. Don't have babies
9. Eat more calzones
8. Listen to KDVS whenever possible
7. Watch "The Baby Story" on TLC (It will convince you not to have babies)
6. Listen to the Wipers "Is this Real" album
5. "No noise after 10pm, the baby has to sleep!"
4. "Baby on board"
3. Eat more pizza
2. Congratulations, you're in college, the highway to hating your life
1. Watch your body deteriorate in front of your eyes.



MY LIFE IN THE KENNEL OF DAVIS NOTES ON PRACTICAL LIVING

by Donkey Flybye

I began this article to relate my experiences upon returning to California some three years ago. I wanted to write a concise piece, but the words took on a life of their own and grew into a seven page diatribe. It isn't so much that this work wasn't interesting, just that it was too long for this venue. I therefore decided to drop the sections before moving to Davis, although I will include the following statement. Please bear in mind that all opinions in this article are mine alone and do not reflect those of KDVS or UCD.



If I didn't want to live around members of white supremacy groups, seven year old boys that masturbate in public, neighbors (with children) that repeatedly overdose on meth, wild eyed probation violators that wear nothing but a ten gallon hat and a towel, apartment complexes teeming with children that scream obscenities at school officials and draw white power slogans and swastikas on everything in sight, or police that arrest teens caught with a sawed-off shotgun in their trunk for 'possession of burglary tools' I would not move to Orangevale!! I am by no means stating that anyone that moves to Orangevale will experience these things. I'm only stating that I did. I am sure that not everyone in Orangevale is a gun-running wacko. Just far too many for my tastes. After all, my eighty-seven year old grandmother lives there, as do a couple of my best friends, and they like it. Some people.

About three years ago I moved to Davis. I rented an apartment close to campus. The first night there I discovered that my upstairs neighbor liked to drag chains around and moan all night. You know, like a ghost. It was like living in a haunted house. My neighbor downstairs had habits that convinced me that group sex is a practice better left as dead as the sixties. The police, as usual, seemed powerless to do anything but write speeding tickets and eat doughnuts. They suggested I move into a house. Because I had a 'standard Davis lease' I was forced to remain the middle of a freak sandwich for a year.

Eleven months and twenty four hundred dollars later I relocated to a house in Davis. Nice place, only eleven hundred a month. A couple of weeks after moving in my neighbors acquired a giant barking dog. Their fenced yard is about six feet from my bedroom window. I went over to talk with them, asking only that they keep the dog in their house. They reminded me that the Satanic Davis noise ordinance states that a dog must bark for at least fifteen minutes at a time before the cops can do anything. They only let the dog out until it barks for fourteen minutes and then bring it in. Nice folks. I work odd hours. I don't sleep.

About a month ago, a new neighbor moved into the house behind the one next door, about twenty feet from my bedroom window. These people have a beagle. They also have two kids. They are the loudest children I have ever heard. They have made friends with two older neighborhood kids. These are

the second loudest children I have ever heard. They had a party a couple of weeks ago. Their parents gave them all whistles. Now I do not sleep at all.

This world is over populated. Many children are not raised by sane parents with respect for the rights of others, so they grow up as meth freaks, white power wackos or parents unable to teach their children the basic rules of society. They can not simply live and let live. People think I hate children. I might joke about that, but the truth is that I feel sorry for them. They will exist as slaves for a consumer based culture that cannot support itself much longer. This society is based on expansion, with nowhere left to expand. We are living in the declining days of our civilization. Poverty and dwindling rescues

will bring about a huge disaster, possibly within the next generation. In order to keep this from happening we must do everything in our power to keep the birthrate down. Even if you are a person that loves children and would make a great parent, I believe that you have a social obligation not to reproduce. think about it. Practice social evolution through attrition. Don't breed slaves for the master.

Making the world a better place for you (and me)

Welded Bliss

by Janie Venom

So I learned the other day that surrealism in writing can express itself as "automatic writing" where one writes freely whatever first comes to mind with no censorship. Thinking that sounded pretty cool I decided to do it and my pens kept running out of ink. OK, so here we go, maybe I'll touch on something of value in the process. OK if this were radio, this would be dead air. Why don't they call it dairy air instead, it sounds less morbid. So I'm listening to Punk Roge right now (Pirate & AOD make fun of him) and I visited him earlier when I got off work where I was helping cater a wedding. What a bunch of fools. They had those candle floaters in a fishbowl filled just-so with water Blatz... United we fall... ah listening to what Punk Roge has been playing... he doesn't know something... crust... streetpunk... my ankle itches. Anyway I ended up with a flower wreath on



my head at the end of the nite, so what is marriage for? Is it just something to do? With so many people arriving at the consensus that religion sux, what void does marriage fill? Isn't it just a contract you make with someone? Why do I need to make one? "Where is my bride" the groom asked when it was winding down. Am I going to be someone's property? Will I aspire to be such? Do I just wanna sit here and pick my nose instead? Yeah... I want to scare people professionally. Maybe wear that flower wreath, a long white dress and pretend I'm a ghost walking the arboretum at midnight. With no shoes.

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The Worst Smell: PART 2

We all at one time or another bump into a terrible stench in which we make a big stink about. In "The Worst Smell (Pt 1)" it was the scent of used cooking oil that permeated through Freeborn Hall's ventilation system. A rank scent that completely engulfs a wide breathing space is one qualifier for a "top 10" worst smell you've might have experienced. Other qualifications for a bad scent may include scent depth, concentration, gag-factor, etc, but nothing beats the worst criteria for a terrible smell-one that sticks to you. We've all slipped in dog crap and had to pry the poop off with a stick. For that minute while you are staring at the crap, picking it off the shoe with a stick, you think the worst thoughts like, "What if my personal hell is just me picking poop off a shoe for eternity?" or, "What if while I'm removing the poop someone pushes me and my face hits the shoe and gets soiled?"

Anyhow, my last worst smell incident happened a few days ago. My roommate took the garbage cans to the curb a day early. The next day I woke up and somebody had knocked down the trash cans. I waited to see if any of my other two roommates, who basically don't like to do any of household chores, would actually pick up the mess. As expected, they didn't (compared to my life, they've got "real things" to do like go to dance clubs, look at fashion magazines, smoke clove cigarettes, or whatever other perceived important social occupation they partake in to busy themselves so they don't realize that their own lives are just as pitiful as mine). So... the dirty deed was mine. I walked up to the cans and tried to kick the garbage back into the cans with my shoe to no avail. Next I tried to use one of the trash can lids as a scooper to get the trash back into the can. No go. Then I just picked up the trash with my hands. The trash smelled bad, but it wasn't until I got indoors until the punishment began.

I kept smelling this terrible scent, like human feces. Not human feces as you know it-like in the bathroom before you flush. Most people will agree

"What if my personal hell is just me picking poop off a shoe for eternity?"

that the smell of human feces is underrated because most of the time people view it under water where the scent is concealed. The whole water closet thing stepped up humanity a notch so we are now as a whole more sensitive to bad odor. That, and the implementation of deodorant usage marked the end of stench among us. Could you imagine what it was like to be around people 100 years earlier, the mi-

crobial agents that cause odor, making people smell like rot? I don't know why people would even want to make love (gag!), or let alone kiss each other. Anyhow, human feces does smell terrible. All that crap we put in our bodies-Cheetos, beer, feta cheese, pepperoni, chili dogs, etc. Get some microbes to work on that and the output is just horrific. If you're a guy and have attended a public Junior High School in the past you know what I mean. If

you frequent a Junior High School men's bathroom, chances are one day you'll bump into a nice log sitting out in a urinal, on the floor, or smeared on a wall. You know, I don't know the psychology behind this, but it does happen. What makes young men want to destroy restrooms? I assume this only happens with guys, because the women's restrooms I have visited have always been a cut above the men's. There would always be extra fancy stuff in there, like a small couch to sit on. Give something like that to a men's room and it is bound to be pissed and crapped on. The last terrible men's room I visited was at the Davis Jack-In-The Box; somebody had taken a dump in the trash can (if the person who did this is reading this article, PLEASE, write me back... What were you thinking?).

Well, I sufficiently veered off course to what I was talking about. Okay, it was after I fixed up the trash cans. When I got into the house my roommate Brian noticed I smelled rank. I tried spraying Lysol on me, but then all I could smell was crap scent mixed with chemicals. Ridiculous. I tore off my clothes and jumped into the shower. To further dismay, the scent stuck with me. After lathering up and shampooing, I could still make out the rotting cheese overtone. How could this be? Was the smell impregnated in my nasal passages? Is this my final hell? I tried massaging Suave conditioner inside my nostrils, and that seemed to help a bit. How could this be? Did I possibly blank out for a minute while sorting the garbage, with my masochistic subconscious taking over, and force garbage up my nose? Finally after brushing my teeth it went away.

So I know what you are thinking-what kind of pussy freaks out about a garbage scent? This wasn't your average garbage, and I'm not a clean-freak. In fact, I often go days without a shower. However, after getting out of the shower I double bagged the clothes I had had on. Also noticed that every place I had walked had a poop scent to it. I also sprayed Lysol on the trail and sprinkled carpet deodorizer and baking soda. The scent trail persistently reeked as it cooked in the Central Valley heat. Several people commented how it smelled like "ass." The final battle was removing the smell from my shoes: bleach, bleach, bleach.

by Todd

Luckily I don't have to deal with terrible odor on a daily basis. I wanted to interview a sanitation worker about this but time ran out (we'll try that in the next issue). Instead I interviewed my friend who works at a can/bottle recycling center. We'll call him "Al".

How often do you have to deal with bad smell?

At work, I deal with bad smells almost daily. I think that I've become desensitized to a lot of bad smells at work, like the inside of the trailer. I used to think it totally reeked like stale beer, and now I hardly notice it.

What was the worst smell you bumped into on your job?

There is a tie between the two most memorable worst smells. Once, I ripped open a bag of recyclables and caught the unmistakable odor of warm human urine. Yum! The other time, one of my regular Davis wingnut customers brought in a mixed batch of really wet beer and soda cans. Fermented beer really reeks, especially in quantity. It also turns into a snotlike, green boogery substance in the bottom of beer cans. On top of this, the fucking dude had sprayed Kuntry Fresh Raid all over the cans until that dripped with the shit. So I rip open the bag, dump it, and get beer booger and insecticide spray all over my shoes and apron. Definitely a worst. Smells you can TASTE in your mouth are the worst, like Raid.

Is there any time something smelled so bad that you almost gagged?

Once I reached down into the bottom of a customer's garbage can to get a stray drink container and I breathed in through MY MOUTH and I gagged. It smelled, or tasted, rather, like baby diarrhea. I semi-retched and got that pre-vomit drool going on. Frat boy just stood there, oblivious. I hate people.

Has there ever been any time that a bad smell has ever got on you?

This one doesn't have anything to do with work. I was living with my aunt and her two dogs, and one dog had this persistent problem of dragging its anus across the carpet to relieve itching, I guess. My aunt would squeeze the dog's anal glands every couple of months to get rid of the pressure in there. She was a nurse so I guess this didn't gross her out too much. Anyway, one time she was squeezing the glands and I was sitting on the sofa, like 12 feet away, and anal juice shot over onto my shoes and pantleg. THE WORST concentrated poop smell ever, like extract of farts and turds or turd perfume. I left the shoes outside the whole summer and they never entirely lost the smell.

Is chew spit ever a bad problem?

At work, fuckers who bring in a drink container with chewspit in it are my worst enemies. It is my personal pet peeve. When I get chewspit on me, everything stops and I try to take as long as possible to clean it off to punish Mr. Jock. I usually



give him a lecture to never bring in anything with spit in it again.

Who brings in the smelliest cans/bottles (or what type of person)?

Men are way worse than women, usually. The worst guys are the Work Truck Guys, they keep their cans in barrels with lids on them and they drink like 3/4 of each beer, so i get to smell Hot Beer Stew when I open them. The runners up are the Frat Boys. The other week this Fratty bragged to his partner, "This place will be so covered in trash by the time we're done, dude! Watch!" No, dipshit, this is not something to be proud of. I guess that doesn't have to do much with smell, but when I have to stop every 5 seconds to fish a fucking wad of kleenex, a golf ball, or any of your dumb frat party trash out of your cans, I get bummed. Can you tell I love my job, ahaha.

So "Al" really hates bad smells. Quite ironic since one of the worst scents I have ever smelled came from him. One time we were applying several coats of polyurethane to a wooden veneer. He had been drinking some of those syrupy coffee-caramel-chocolate-xtra dark Oregon yuppy brus, along with a stack of hot wings. The polyurethane scent just ate out my nose, but the extra-drunk "Al" kept ripping these classic movie-sounding farts that overpowered the urethane. The scent was dead-cattle-esque, maybe if you'd rip open a cow's rotting intestine and took a wiff with ample duration.

Well, I don't really need to waste any more of your time describing fart smell in detail. We've all been there before. Although I would like to hear from you some good stories about very awkward fart incidents. Like maybe stories about accidentally farting in front of your in-laws, during a funeral, or even during a job interview (gee, imagine that tension). Email them to djt903@yahoo.com.

By the way, I did ask my neighbors if they saw anyone tip my trash cans over. It was your basic frat dudes. What do you think about that, AL?

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But I'd have to have my big stick with the antennas on it. My back itches. Maybe I have herpes. Maybe I have a shoelace in my hair. Am I gonna get married to make my parents happy, like my supervisor? Heart-shaped cookie cutters as table decorations, just another cookie cutter wedding (reception). At the Alumni Visitors' Center. If I had a wedding it would definitely be while riding a unicorn and the reception would be in Never Never Land. I just want to be your sexy scab? Hmm. Cotton... itch... cockroach, thumbnail. So I totally flunked my final today and how does it feel. I can't believe I had to listen to YMCA today, the Tequila and La Bamba songs too. Those songs suck ass, as well as the Butterfly Wings song where the singer had a twang in his voice. I have been psychologically scarred by this event. Calamity lives. Sweet guitar riff. No words just music. No commitment just love. Seven dirty words. Not punk rock. Which when defined ceases to exist. I wonder if that guy Ben is home, he seemed nice enough. but not as desirable as what you can't have and you can't have it because... there is not time enough to wait around for it. Rotting in a basement. My putrefact life.

FROG'LL ROCK

by Froggy

Ahhh...the summer. According to the **Knockoffs** CD "Sell the Move," Last Summer Sucked. Fear not my brave little toaster, the Sacra-



mento Valley is gonna rock this summer. There are tons of great bands coming to town and between that and all the local bands keeping it real we are so hooked up. Lucky Lucky Me! Although I may

Never Fall In Love, I Think I Wanna Be the first to tell you about how much I enjoy the new Knockoffs CD. The second CD from these local boys Danny, Toms (1 "big" and 1 "little"), and the amazing Bobby Jordan was produced by Kevin Seconds and released on Slap Happy Records out of Stockton. There are twelve listed tracks and an unlisted track which has two songs. The second song on track 13 is "Knockoffs Are Go" and features Kepi of the **Groovie Ghoulies** on vocals.

Everybody Knows that this CD belongs in your collection if you like solid punk rock. I've noticed their draw ranges from 14 year old girls to old school punk rockers and everyone in between. "Selling the Move" Is, Was, Will Be one of my favorite releases this year. At first I thought I liked their first CD "12 Sucker Punches" better. But it's a No Win Situation...I love them both equally. It's great to have a new addition to my Knockoffs collection but "12 Sucker Punches" is still one of the albums I reach for first When Things Go Wrong.

Another local band who I've been getting into lately is **Shakedown**. Their CD "Walk the Plank" is kinda like a Dream. It's Easy to listen to and if you haven't seen these guys yet Take Warning! They rock...er...reggae. I hear musical influences ranging from Pao to old reggae to punk rock (some say they sound like **Sublime**...sometimes they do but I think that's because they have a lot of the same influences and both have/had dynamic musicians who were not afraid to get creative and make great sounds). My girl friends and I all agree these guys are hardly Old Homeless Man looking guys. Shakedown has a great sound, amazing command of their audience and they are super cool guys as well. Lead singer Jeffry is one of the easiest guys to walk up and talk to and one of the only guys I see at almost every show handing out flyers. I really respect anyone who works that hard and gets out there and talks to people like that. I expect big things from these guys and I hope you'll agree that Shakedown is anything but a let down. Keep your eyes open for their new CD that should be out soon and check out "Walk the Plank" before they run out!

I've had my "One Good Eye" on **Go National** for a while now. I love everyone in the band (yes, including the amazing Bobby Jordan!) and have tons of admiration of Alison. Not only a beautiful and a talented photographer, she rocks the mic and is fierce on guitar. She has a great stage presence and is another one of those people who is so sweet but not so sweet that she bugs. I'm glad I don't have

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T-IE LIVES ON!

by Dr. Xeno

So, a lot of people in the scene have been asking me what I'm going to do about my show now that I'm graduating and heading off to better things than can be found in Davis. Well, I've thought a lot about this over the past nine months and have found that I just can't seem to give up doing TeK-IndUced EuPHoria! It's too much damn fun, and besides, what the hell would I do with my Monday nights after doing this slot for over two years?

In a way, moving to the City will actually be beneficial for T-IE. A large portion of the peeps that come on the show are from the Bay, and, as I'm finding out, many of them do not have cars, or even licenses, for that matter. Most of them say that they don't need a car, which is pretty much true, but the more honest dj's out of the bunch have told me that it's just not affordable to retrieve their junker from the police lot after it got towed due to too many parking tickets! So, I can get off of work, pick up the vinyl master from their place of residence and head off to Davis. They do this now and leave at 7pm, so why can't I? So that's settled.

The few things that bother me about this setup, are how exhausted I'll be on Tuesdays, after driving back to the City, and the fact that I'll be somewhat out of the loop for the Sac scene, since I'll be missing Tuneup, Pure, and most of the parties that are going on there....but not Teknique!!! ;-) I'll still be on the SacRaves list, so I'll catch all the lame drama, I'm not worried about that one, but just living in the area makes it that much easier to pick up on new developments in the local scene. Anyhow, that's the latest update from the dokta! Next time u hear from me on hardcopy, I'll be married, living in SF, working for a web startup and working for a biotech lab. Sounds grt!! BTW, don't forget to check out Magnetic at the G St. Pub in Davis, every Tuesday night this summer...open dextx, and feature dj's and brewskies! Take care....

Check us out online:

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Mon. night 10pm-Midnite: TeK-IndUced EuPHoria
RealAudio, Calendar Show info: www.drxeno.net/tek/



And HOW to SHAKE It

I write to you with a dilemma. Over the past five years, I have in one way or another, been involved in radio news at KDVS. Throughout that time, I have gradually developed an answer to the question asked of me by friends, parents, relatives, professors, and academic advisors. All of them eventually ask, "So what career do you want to have?" And, fueled by the work I was doing for the station, I answered "Journalism". But I don't know anymore. These days, I answer more out of habit than conviction. When it is plainly evident that better work can be done at a volunteer college radio station, than at stations staffed by full-time professionals, what hope can one have to find a place to do good work? During the time that I have worked in news, I have discovered how difficult it can be to put together good stories while attempting to take, and pass, academic courses. But I wonder how professional media organizations can consistently provide so few worthwhile news stories, when they have fair-sized staffs, and the whole damn day to do their work. How can this be? Perhaps we are at the end of responsible journalism. Or maybe we're at the end of anyone even attempting to do journalism. Is "the news" a concept that should be abandoned?

My quarrel is predominantly with the broadcast media, that is, radio and television, which apparently give less importance to their work because it's not printed. Yet these media have incredible power, and ought to produce news programming worthy of that power. Local newspapers still have some legitimacy, in that it is up to the reader to decide how much of the story is to be read. Yet the second-guessing of the audience (assuming the broadcast media even cares about the audience, besides ratings) produces nothing but the most frivolous 20 to 30-second news stories. I can't even begin to address the absurdity that radio news has become. It hurts too much after having been trained in radio news. The only local station that even purports to do radio news is a complete failure. I calculated how much time it gives to news during one of its programs - it turns out that the time is split equally into three parts: "news", commercials, self-promotion announcements. And "news" contains many things: the umpteenth traffic and weather reports, the time of day ("It's 5:17 now, seventeen minutes after five"), and if you're lucky to find it, a couple of actual, albeit short stories are lurking in that mess as well. Yet if you think the medium of sound will be used to bring you anything substantial "from the scene," you're mistaken. The most you'll hear are

2-second snippets of sirens or whatever noises can be immediately recognized. After all, the news management of this station obviously considers its audience to be toddlers, with no capacity or desire to understand anything but "big building in downtown go boom!, say demolition experts". These professionals somehow have gotten their jobs backwards, preferring to spew out inconsequential stories instead of those which mean something.



The purpose of news is to have people running around, making phone calls, and asking questions in order to find out the information you would, or should, seek out on your own, if you weren't busy working at your job or schoolwork. Reporters and editors should be substitutes for you - and not just mediocre stand-ins. They should be just as good as you at getting down to what the deal really is, and better. If you're not always the best at getting someone to clarify what they're telling you-no need to worry; these news people are. They'll take

questions you have always been dying to ask and somehow, by luck, God, or skill, they will successfully fire off carefully worded questions that are inescapable, even to the slinkiest politician.

That's the point of the whole business: to serve as a proxy, or substitute, for you, and then to present the findings at the end of the day. Let's face it, unless you're extremely adept at arranging your schedule, the most you can do is observe a few city council meetings now and then and hope you can get in a question or two if you don't understand something. But most important questions come to us later. We may get the gist of a city project as it's being explained, but real understanding doesn't come from "who, what, where and when". We need to know how and why things happen, and finding this out often takes more contemplation and more time. This is supposed to be what news people do for a living. We depend on the news not just to tell the basic facts about something, but the motivation and manner with which things happen. Let me give you an example. I have made up the following news story.

The official said that all money currently devoted to maintain school buses will be shifted to fund interdepartmental conferences on education. "This is a great way to foster relationships between people working on the same projects," he said, speaking on condition of anonymity. Citing the common use of cubicles in the workplace, he further stated that the isolation felt by district employees could be helped by the proposed conferences. "Surely some people will criticize the district for cutting the school bus money, and it's

certainly their right to do that, but I think people will see there's a lot of common sense in this. We look forward to working with everyone to make these conferences productive, and a lot of fun, too."

I am hoping you react to this the same way I do. But it can be amazing how often reporters let people off the hook. Perhaps questions arise in your mind, such as: Where the hell is the reporter in this story? Simply scribbling down whatever this buffoon has to say? What if buses break down? Will they not be fixed at all? Who let this happen? Who voted or decided to get rid of the repair fund? Is the rest of the district budget so lean and trim that money for these conferences cannot be found elsewhere? Is there more to the story? Are brand new buses possibly being purchased, because it wouldn't be worth it to fix the older buses?

The power of good journalism is in the quality of a reporter's questions. If a reporter asks the right questions, it can sometimes lead to an obvious understanding of what's going on. Should the reporter find out that no new buses will be bought, that no money is available for any bus repairs, and that the official shows no concern for the students or parents, then one can start to draw conclusions. Perhaps the official is insane. If you can reach a conclusion, or get into a position where you know what options to consider, then the reporter has done the job. And you now know what's going on, so that, if things get bad enough, you can step in and do something about it. You will have the knowledge of where the money for the buses has gone, so that you can tell the district secretary why you're so upset.

But if no one asks these questions, and the story remains simply as it is above, then it becomes maddening. Think about it: had a friend told you this story, you would probably ask your own questions:

"How are they going to get my kid to school if all their buses break down? Is some other bus going to cover the route if the one we have now breaks down? And what the fuck are these conferences all about?"

"The power of good journalism is in the quality of a reporter's questions."

Your friend may know the answers, or maybe not. The reporter on the other hand, should

have these answers for you. They had better. Especially if they're in broadcast news. Because the cute attitude they adopt when ending the story demands a hell of a lot of informative content. Before they finish the story with their smart-ass, paradoxical, ironic, smacks-with-truth ending:

"It's a plan with many opponents-opponents with more questions (voice rises), than they have answers (voice lowers)"

...before they get to that unhelpful waste of words, they'd better answer all your questions. Unlike print journalism, there is nothing to look at and reread over and over. There is nothing to re-examine if something struck you as vague.

If they don't answer your questions, however, you cannot lock your door and force them to tell you more. Your friend will eventually whine "I don't know any more, honest!" and beg to go home. Yet broadcast news lacks this honesty. Maybe it's because no one can point to physical evidence of a lousy story.

Unless you tape the news there is no record which you can easily consult. No matter how many questions still remain in your mind about the story, the reporters won't say "I don't know". They won't even acknowledge that more questions should have been asked, but weren't asked, because of a deadline. They won't promise to find out more by next time (unless it's breaking news-but that's different; see below). They will simply stop when the information runs out.

Why should it matter if you can't always get a thorough story? Because without all the facts, you simply have more questions, which you still don't have any time to pursue on your own. What it comes down to is this: if you only get half the story, then now you have all these questions and anger you can't do anything with. You can't ask the TV or radio to tell you more, and expect answers. So you know what? You'd better just forget about it. I know, I know, something screwy is going on over at the school district office, but that's all you know. You don't know why, or how this came to happen. And-MOMMY THE PLATE FELL ON THE FLOOR, THE PLATE FELL ON THE FLOOR. A pile of mashed potatoes is waiting to be cleaned up. You still don't have any answers. Are you going to remember, or even be able to call the district and get down to the bottom of this, tomorrow? When you call the district during your lunch break, will the manager also be at lunch? When you get off work and finally have more time to have the secretary transfer your call incorrectly three times...will the district office even be open then?

The emphasis I put on the why and how in a story comes from the desire to understand why one should pay attention to the story in the first place. So many things happen in the world every day. The assumption is that news programs will explain the important current events, and if we're lucky, the larger ongoing problems, too. But without including details of a story-the why and how-every story is just as worthy or worthless than the next. Yet the staff of news departments somehow place no importance on the stories they broadcast. About a year ago, I

heard a story concerning a civil suit against a teenager who was convicted of a school shooting. I don't remember which school shooting it was. But I remember that the court said the school was partially liable for the shooting, and liable by a certain percent. Somehow a kid walks into school with a gun and shoots the place up, and the school is held partially responsible.

The first question that should come to mind, is why? Why is the school being held partly liable for violence committed by someone else? And how was the "percent liable" arrived at? Was it even necessary to assign a percentage of liability? We, the public, might be able to guess why the court came to its decisions-but should we have to?

Usually the news is so poor, we have no other choice but to guess, in order to make sense of the stories that are so woefully lacking in explanation. None of the above questions were addressed in the school shooting report. The report mentioned a few things about the original killings-the number of victims, the date of the attack, and those kinds of details, but the most stunning questions at hand were ignored. I called up the responsible news department and asked about the story. The text of the story was read back to me, and when I asked about the school liability, I was told there was nothing about that in the story, that it was an AP story. I then asked, "Doesn't that strike you as strange that the school would be held liable? Wouldn't you at least want to know what led to that decision?" The response I got was that "I imagine there are all sorts of reasons, but I'm not a lawyer, so I couldn't tell you." Again, I asked, "Wouldn't you want to know more than what that AP story told you? Wouldn't you want more information about what actual conclusions the court was making about the boy and the school?" And again, I was told, "I'm not a lawyer".

The refusal of newsroom employees to expect more content in a story, before they pass it on to the public, shows that news organizations are in serious danger of becoming nothing more than rumor mills. In this situation, whatever information is obtained is thrown right at the public, without regard to comprehensibility, importance, or cohesion.

Another example: A few years ago a story was done about a possible bias against girls, within college entrance

exams: specifically, the SAT tests. Yet nowhere in the story was it said how the tests were biased against girls! The only reason anyone should pay attention to these claims is if somebody explains how the tests are unfair. And I called up the news department and asked about this. I was told by the producer of the newscast that the actual story was not about the claims of unfairness; instead, I was told that the story was about a poll taken in order to gauge parent opinion of biased SAT tests. The numbers were something like "88 percent opposed to biased tests". Well jeez, no kidding! If you yourself

are convinced that an exam is unfair, wouldn't you be opposed to it? But nothing was said about how the parents were convinced of the existence of the bias. We don't know what the parents were told about the SAT tests. We don't know if they were subjected to anti-SAT propaganda. We don't know what opponents of the tests have to say. All that was said in the report is that the poll results were overwhelmingly against biased SAT tests, and the general purpose of the tests. Pointing to this incredible lack of real information, I asked the news producer why more details were not included. He said there was no time left to do more work on that particular story. I asked why the story wasn't then postponed, so that they would have more time to do a better job. He responded that, in his opinion, the story was solid enough, and that it aired because it was a "sexy and titillating" story.

There you have it. We have news producers who admit to airing things because they will get a rise out of people. For crying out loud, maybe the SAT tests really are biased against girls, but there was nothing of substance given to the public to evaluate. Any parent should be concerned if there are claims of bias in these tests, for almost all colleges require these test scores of students who apply. But the story provided no genuine information for or against the bias claim. It only gave us allegations which were not addressed at all.

Is this what you want? Allegation-based reporting?

"Former Davis mayor Julie Partansky robbed two teenage girls last night. The girls, who were on their way to Steve's Pizza, were taken by surprise. Partansky pointed a tank cannon at the girls and robbed them of \$22.48, according to a police source who knows the skinny about lots and lots of things. Relatives of Partansky expressed surprise over the incident, saying they would have happily loaned her the money, had she asked."

Imagine reading or hearing that. Don't you want to know whether any of this is true or not? Don't you want some information that can be verified, and names of people you can contact to find out more? How do we know Partansky robbed anybody at all? She may have been arrested and

charged with robbery, which can be verified by calling the police department.

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"...news organizations are in serious danger of becoming nothing more than rumor mills."
.....

ment, but those things do not prove anything. Who is this police source? Can it be trusted? Who knows? Is no one at all willing to state any information publicly?

Are there no attempts to go down to the police station and talk things over in order to guarantee accuracy?

Wait a minute! Accuracy-that's just too much to expect from someone who has to leave their desk, isn't it? "Hey Mr. News Producer-you want me to do a pretty live shot from the Tower Bridge,

and have my facts straight, too? Whoah, such demands! Let's loosen up these demands for a moment, and consider what might be proper expectations towards someone who only has to proofread a story.

You would expect that anything read over the air would be checked to make sense, wouldn't you? That the employees have working brains that tell them whether something sounds fishy or not. Well, in some cases, employees shirk off all responsibility, especially if they got it from somewhere else. They act as nothing but rumor mills, passing on a story without checking it, just because they figure, if they paid for the story, they don't need to check it. Such is the case with the Associated Press, or AP News. Almost all of the stories that are about national or state news come from the AP or other news agencies. Local stations and newspapers use this material to fill their programs. But somehow, these AP stories are about the most ridiculous things, and everyone's intuition is apparently shut off. One recent AP story was about a link between higher alcohol taxes and lower gonorrhea rates. It turns out, that within the original study, it says there is "no causal relationship" between the two things. In other words, that higher alcohol taxes do *not* cause lower gonorrhea rates, though they are "linked". In the end, this study was pretty worthless. But an AP reporter allowed the study's vagueness to persist in his own story, without really settling the question of whether this study proved a damn thing. And because AP passed the story along to its subscriber stations, the stations assumed they were getting something newsworthy, rewrote the story to sound more conversational, attached pictures of young people and beer cans, and stated that one thing causes the other.

Proofreading and double-checking is too much to handle? Maybe I'm being too harsh. The reality of news is that deadlines always limit how much information can be gathered. And broadcast news has lots of deadlines. There are so many news programs in a day, that I don't know how reporters can be expected to do a good job. There is early morning news, morning news, noon news, early evening news, evening news, and the late evening news. What is the reason for having so many news programs in one day? Can we actually expect anyone to have enough time to fill all these programs with carefully-researched stories? If you had to write a five-page term paper every four hours, don't you think the quality of your work would suffer? Believe it or not, real journalism is hard and time consuming. It's difficult to get ahold of people, and like any writing, it takes time to put words together in a meaningful way.

But somebody in station management demands that there be six newscasts per day, and the poor staff is overwhelmed and have to cut corners like crazy, just to stay alive. Why does station management do this? Well, I suppose it's another thing to brag about on the air. CNN delivers constant news-and look how bad that is. Somebody I know once said that 24-hour restaurants are the worst in terms of hygiene, because there's never a chance for anyone to clean. Maybe that's why the content in news stories is so bad. If no time is allowed to gather more information, how can we expect to be told anything significant?

Forget about story content for a moment. What happens to the news people that lose their consciences and ignore how lousy they're doing. Enter arrogance. In the last state election (you know, the big one with all the propositions), three television stations displayed conflicting sets of results during their coverage of the election returns. Two stations said a proposition was failing, the other station said it was passing. These conflicting results appeared just as the polling stations had closed. Therefore, the only real data available to the stations at that time, were absentee ballots. Hoping I would only have to bother one station during their busy broadcast, I called up the station that didn't agree with the other two. I told them that other stations had different results, and asked them about the source of their information. I was told it came through the computer from voting officials, and then I was told "Trust me-this proposition is going to win." Stunned, I asked how that was known, as less than 9 percent of the ballots had been counted. "Just trust me, it's going to win," I was told again.

If the media doesn't require actual information before coming to conclusions, then what possible legitimacy is there in the idea of producing news programs? Should we expect any accuracy at all, from the media? Should you or I complain to them, is there any reason for producers or reporters to care about our opinions? How in the world can we trust these people?

Maybe we shouldn't trust them. With the exception of newspapers and magazines, you're not paying the media to do its work. At least, not directly. Therefore, there is nothing holding them to one set of standards over another set of standards except the following. Whatever captures viewers and holds them. Apparently, holding an audience through well-done journalism was possible at one time. But this seems to have died out. Now all we have is the spectacular kind of news, which, lucky for media organizations, is also the laziest kind of news. The constant emphasis on breaking news comes from the ease in which this kind of news can be put together. With portable emergency-service police scanners, reporters can hear each time a fire truck or police car is sent out to a scene. Most of the time, noisy neighbors, choking people or the elderly falling down are the reasons for these calls. These events have not yet become newsworthy. But the news is almost that mundane.

Real news is more than reporting on flukes and accidents. Accidents have always existed, and only sometimes do other people need to know about them. Yet accidents-as-news are represented no better than by the phenomena of the house fire. Why? Well, by god, you can hear all about them over the radio scanner and rush to the scene to cover them while they burn. And, house fires, in the eyes of TV people, provide pretty pictures. One local station should change its logo to: "Where the House Fires Come First". The frequency with which the morning news reports on "early morning house fires" is so high, that you'd think one of the reporters might be sleeping with a firefighter or

two. But it doesn't take that kind of involvement to get these stories: all that's needed is a police scanner, a car, and a camera. Grab ahold of a fire captain on the scene, get them to tell you what's going on and that's all you need. Because it's breaking news, no one expects a full story at the immediate moment. And news directors are counting on that. Because unless anything tantalizing lies somewhere near the surface of the story, the story will not be followed, and a new house fire will become the top story on tomorrow's news.

When it comes right down to it, anybody should be able to figure out that a house fire is not automatically news. House fires will continue to burn, because of kids playing with fire, people smoking in bed, and old electrical wiring. In some cases, a house fire can be news. If a contractor has built a bunch of homes and all of them catch on fire, stories should be done for the sake of the public interest. If an apartment complex fire results in many people dying because no fire detectors were in the building, then something needs to be said. Perhaps the owners of the complex are just as negligent at their other properties. It needs to be looked into. But if someone's house burns down, and the news team that arrives can do nothing other than show upset people and the front of the house collapsing, then really, what good is it? What is the news value in showing somebody suffer, unless a greater problem is also addressed? If we are shown a house fire just because it was an easy way to fill up the news program, then who is being served? Are these stations really earning their advertisers money? Isn't the faith by advertisers being misplaced?

The only reason why TV stations care if you watch their news, is exactly the same as why they want you to watch game shows. All the programming is simply a variety of ways to keep you tuned in. Whether or not you actually "watch" is of no concern to these people. What they want are good ratings, which are determined by a small number of Nielsen computer boxes hooked up to televisions. The data from these boxes are then fed into various statistical formulas, which pretend to make the limited data represent the entire Sacramento Valley. Then, based on these numbers, all of the stations can see who is "on top". And, because these numbers are not questioned by anybody, it becomes general knowledge that the highest-rated station can

..... charge higher for
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the craziest, sexiest and most attention-grabbing things on the air just to try and get higher ratings. These are called "Sweeps Weeks".

During this time, the news somehow gets even worse, and stories are written about celebrities' tits. The actual language used in the stories is much more vague, but the pictures make up for it. Other sweeps week stories include birth control or sexual enhancement stories, which are written-up to appear as medical stories, but somehow are with-

held until the end of the program. The management is hoping to god you're one of the Nielsen "families" and that your box will record that you've watched the whole program. Doesn't matter if you only stay tuned to see something a little exciting—they just want the data showing that you've turned on the TV on for that half-hour. So they promise a bit of T&A, and when it comes down to it, there really isn't that much they can get away with on network television, so they show a few suggestive things, and 20 seconds later, all four of the anchors wave goodnight to you as they giggle between themselves.

Su-
perficial content, arrogant attitudes from newspeople: can nothing stop this from reaching your ears and eyes? Are there no

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"Words are cheap, and the people who work in the news business are wasting them by the truckloads every day."

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people who see how awful this crap is? Let's move to a supposedly different field of work-theater, to see what importance is put on words by other people. Imagine the actor. Constantly aware of their reputation, striving towards an exciting production, and hopefully, picky about what words they will allow to come out of their mouths. If you were an actor, would you be reluctant to deliver the following lines to your audience?

"—I'm a sneaky dragon, and my wee-wee is a lil' yella fella! The money is in the bank, Aunt Lucy, and boy, would I like to rip off your head! Did I mention that poop, spelled backwards, is still poop?"

That's the entire play by the way. Does it strike you as lacking substance? Does it strike you as being silly? Stupid? If you were an actor and told to say that, would you not eventually come to feel that your time and energy would be better spent on delivering better material?

There exists a kind of actor that knows no shame, who cozies up to us and pretends to be our friend, yet in the end, betrays us. The position of power on the news set, which holds down and steadies the broadcast, offers no loyalty to the confused viewer. I'm talking about the news anchor. Anchors are the last step between us, the audience, and whatever unholy pit the stories come from. Yet the anchor does not ensure that any unresolved questions are settled. He or she offers no honest reaction to what they have just presented, and they certainly don't say: "Jesus Christ, that sucked! Don't you have anything more on that?". Instead, the anchor will tighten his or her lips, in a concerned non-smile, raise the eyebrows with slight alarm and say "A disturbing story with seemingly no end in sight". The anchor will then look over at the other anchor, who will also tighten their lips and raise their eyebrows, in order to emphasize they really do care, before brightening and wriggling in delight over what might happen in the Weekend Weather segment. I really have to wonder: in order to act the way they do, have anchors switched off their brains? Don't you think their consciences would say to them "Oh my god! I can't believe I'm saying this bullshit to all these people! I can't believe I have to dress up in a

suit and put make up on, for the sake of THIS! I can't believe I have to act like that last story was super-duper and move on to the next pile of shit story! I can't believe I have to give respect to Dave Bender in front of everybody! I can't believe he works at a TV station instead of at the zoo as a tour guide! What a weasel!"

How is it that anyone can participate in this insane business? I'm trying to figure that out right now. I'll never become a journalist if I can't find a decent place to work. But more important than whatever fight I may have to go through to achieve better news standards—how can you stand to accept what currently goes on?

The bare minimum is being put out as news. Do you even have enough time to listen and watch broadcast news anymore? Or read the paper? Is the only thing you care about traffic and weather reports? If so, you need not pay attention to anything. You can simply let the government do what it wants with your money, and you can let schools do what they want with your children, and you can let the police behave as they want to, and new laws will rule you, while all these people continue to claim that they serve and represent you.

If, in truth, you really don't care about all of these things, then don't be surprised if they don't care about you either. But, if you're simply frustrated that you can't find out enough about these things, then demand to know. Write your paper and tell them, specifically, that their story wasn't worth a hill of beans, and tell them what you would have liked to know. Call up radio stations and tell them you want to hear officials talking and explaining, instead of police sirens whining and fire engines rumbling. Email TV stations and ask their anchors where their inquisitive natures went to, after they hung up their reporter trenchcoats—or whether they were only pretending to have a backbone in the first place?

Threaten that you will not buy anything from their advertisers if they don't provide worthwhile news. And threaten that you will CALL their advertisers and say "Hey, you know that radio station you advertise on? Well, they're awful, and they're not worth listening to. And you should save your money and not advertise there, because I'm just going to pop in a tape and listen to my music." Tell radio stations that you receive many calls from survey takers, asking about your listening habits. Tell them that radio news is more than talking in a very important tone at breakneck speed. This means you, Rick Stewart! Tell TV stations that you are a Nielsen family, and you're going to switch them off unless they do a little bit of work and tell you what the hell is going on in the local environs. Tell the anchors that it is not acceptable to masturbate under the anchor desk, even if the co-anchors are married. Dave Walker and Lois Hart, this means you! Stop being putzes! Are these not grownups holding down these news jobs? Should you not expect more from these so-called professionals than you would from a fifth-

grader? A fifth-grader can read a script off a teleprompter, for crying out loud! Can we even call these people professionals, if their work is no longer at a professional level?

Despite what anyone says, manners and civil behavior do matter, unless we are to turn out like brutes. The power that radio and tv stations have is enormous. They can reach great distances and instantaneously provide information. Yet anchors continue to violate decent behavior and they read stories about deathly car accidents with gusto. People have died, and the anchor emphasizes that "the car burst into flames". Is there no respect for the dead? Is there no respect for the living? How do these stories get written? Do writers not have consciences? Do producers not have oversight? Do anchors not have any pride in what they read? Is there no respect for anything, for anyone, for any principles, for any standards, for truth, for accuracy, for information, for that which is genuine? It's not enough to say "Broadcast News" is your favorite movie while you continue to accept the crap that's being flung at you. It's not enough to quote the line from "Network" about being mad as hell and not taking it anymore. Words are cheap, and the people who work in the news business are wasting them by the truckloads every day. Rise above the methods of the media. You deserve more than unhelpful, cheap words. You deserve a lot more. Demand it.

Vince is the former news director at KDVS.

"Frog'll Rock" continued from page 5

to give out an award for "Coolest Girl In Sacto" because I don't know if I could pick between her, Wendy Powell or the ladies in **Magnolia Thunderfinger**. I love them all so! (Even if Magnolia Thunderfinger doesn't want to admit they are really women, they have to be to kick so much ass). A new CD will be out soon from **Go Nash** and it has a song I've been waiting for a copy of for YEARS! Yes, more than a year I've wanted to have this song to sing along to in my car and it's finally coming true. Motorcycle and I can finally be friends. Yea!

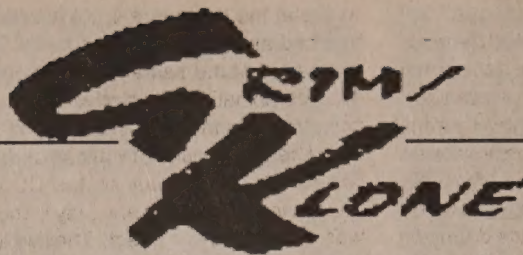
Luckie Strike has two new CD's available and hopefully will be coming through town this summer. That sounds funny, that our own Luckie Strike will come through town to play shows at home...but that's the case. What's even funnier is that they are more popular and get more respect out of town than they do right here at home. Things that make you go "hmmmmmm"... Speaking of Sacto bands getting recognition out of Sacramento, Mike ("real big", not "big") from **Pressure Point** is putting together a compilation of Sacto and street punk bands and it's being released on a label. A real label! I'm pleased with the Sacramento comps so far and I trust the talent of the punk bands combined with Mike's good taste will equal a really kick butt CD that I need at least two copies of. Word.

I'm going to get off my tush and go see **Pressure Point** tonight. So go check out **Rant**, **Alive & Kicking**, **the List**, and all your other sources for info and go to some shows! Local music is nothing without you, so support your local bands and keep me posted!

love,
Froggy hepfrog@hotmail.com

I play local music. Local bands get in touch and get me your stuff!

An Interview with



by DJ Rijk

The first time I ever heard the Grim/Klone Band, the lunatic rage of singer Matt Grim was emblazoned in my mind, and it made me wish I could start a band so that I could yell myself unconscious about all the things I hate. Todd had a copy of "Killed by Death" #10 featuring two Grim/Klone songs ("Heat's Rising" and "Jehova's Witness").

The songs were simple uptempo super-pissed punk rants, and to me, "Jehova's Witness" was the perfect punk song. The lyrics were hilarious and sincere, the drums were prominent and mechanical, the guitar was blazin', no filler. I still rate Grim's tirade in the pantheon of the all-time great pissed-off punk vocal performances. Someone should invent an award for that!

I never heard any other Grim/Klone songs until an obscure punk retrospective label from L.A., Brain Transplant Records, put out a live-recorded 7" EP called "Back on the Street." This showcased the band in their raw, loose jazz-damaged psych-inflected rock'n'punk mode. Aside from Matt's inside-joke-laden lyrics and furious delivery, this Grim/Klone incantation sounded like a completely different band. At this time-about a year ago-the band also released a CD entitled "Plain Brown Wrapper." The CD compiled all three songs from their legendary collectible 7"-including the "Killed by Death" songs-and other tracks from their early years as a wrongfully ignored garage-based phenomenon from South Jersey. Some songs were from a more recent version of the band, while the "Electric Kool-Aid Guyana Test" had me doubting Grim/Klone's ability to pump out the classic-sounding pissed raging punk tune, "Punk of Today" shows that these guys know still know how to rock with supreme disdain for "old folks." Right on!

Who knows, maybe there is still another great 7" in them? Let's hope.

The following is an interview I did with the singer and primary force behind the Grim Klone band, Matt Grim. Grim/Klone also began recording a second 7" which was finished by Grim and released as his solo EP, "Backstreet Boy." He is alive and well these days in Florida, and he promises that Grim/Klone will always be alive in some form.

DJ Rijk: How and why did Grim/Klone start?

Matt Grim: Dr Juan and I were friends from Jr. High.

We both liked music and would hang around and just listen for hours to all kinds of music in Juan's room. I started hanging around with musicians and being a "roadie/stage hand" and setting up and taking apart equipment for local bands around Cherry Hill playing dances, battles of the bands, coffeehouses, etc. when I was in high school. I had always enjoyed messing with microphones and getting them to do cool things by holding them too close and causing feedback and stuff like that. My dad worked for RCA and he brought home this old mono 1/4 inch tape recorder that we spent hours and hours recording stuff and splicing together sounds and songs. We bought cheap mikes from Radio Shack and had all kinds of cheap cassette recorders, mikes

and slicing kits from there. Juan was with a little two piece band that evolved into a 5 piece band that was called (ugh) "The No Booze Blues Band" (The NBBB from now on). The leader of that band was a guy that lived across the street from Juan named Lenny Rabinowitz. I was not a great fan of the band, but Juan was my best friend and it was a good chance to mess around with recording the music and just hanging and getting high and drunk. Yea we were under age, but it was the 70's ya know? So "The NBBB" played around town and at the school (Cherry Hill West) and Lenny thought he was hot shit because he could play a few riffs. All the while Juan was working for hours and hours in his room perfecting his mixture of blues rock riffs that eventually explains what Grim Klone was truly all about. His influences were The Fabulous Thunderbirds, George Thorogood, Brian Eno, Roxy Music, Elvis Costello, Nick Lowe, Dave Edmunds, etc. So I guess around 1977, Buddy (Spam) moved in with us at my Mom's house in Cherry Hill. He had been playing drums for "The NBBB" and we thought "Wow, let's get our own band together!" Lenny had kind of faded out of the picture and it was Juan, Buddy and I. We started playing in my garage. We played with a guy named Phil DiGeorgio that Buddy knew from college up at Syracuse University. He would drive down from Central Jersey in a beat up P.O.S. Fiat. So we started in 1977 and played in my parent's garage on Chestnut Terrace in Cherry Hill. That is the famous "garage sound" that so many bands were chasing. We re-

ally had it. We started playing gigs in 1978.

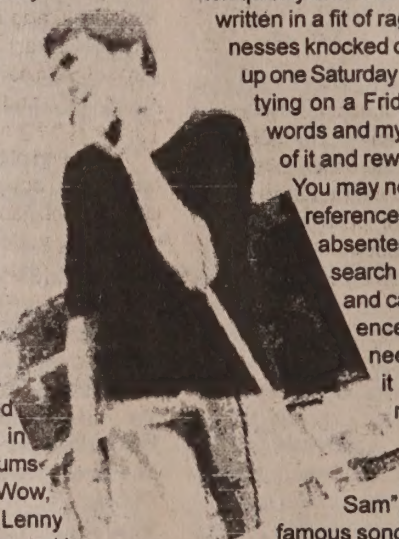
DJ Rijk: How long did the band play before you recorded "Heat's Rising"/Jehovah's Witness"/Son of Sam"? How were the drums recorded on side A?

Matt Grim: We probably recorded those songs in late '77, early 78. Too many years and drugs have gone by to say for sure when exactly they were recorded. By the time we recorded those songs, Phil was in and out of jail (not for anything serious) and had been replaced by Billy Bennett. Juan knew Billy from where he worked at the mall at a suburb of Philly called Voorhees, the Echelon Mall. Bill had (and has) a great personality and he really set off the creativity of the band. We are really lucky to have him. Billy, Juan, Spam and me worked together in the garage many times during the week practicing our songs. We really evolved. I have tapes from when we played with Phil and then gradually got into the "Heat's Risin'" stage. We were kind of taking our cue from what was happening on the fringes of music with The Sex Pistols, Richard Hell and the Voidoids, Iggy and to a lesser extent Blondie and Talking Heads. We tried to break into New York but never succeeded in getting a gig at any of the clubs up there despite trying all the time. We ended up playing around Philly at Artemus, The Hot Club and Grendel's Lair.

DJ Rijk: Spam really never had any formal training as a drummer. He just picked up the sticks and I helped him buy the drums. "Heat's Risin'" was written in Juan's room to be a punk anthem. It has every cliché in it we could think of and really was written quickly and on a lark. "Jehovah's Witness" was written in a fit of rage after some Jehovah's Witnesses knocked on my door early and woke me up one Saturday morning after some heavy partying on a Friday night. I scribbled out the words and my brother Joe (Bing) got a hold of it and rewrote it to what you hear today. You may notice that it has some strange references (Armageddon, "Watchtowa", absentee landlord). Bing did some research on the Jehovah's Witness faith and came up with those crazy references (including "smell my pits, I need an ungowa" [shower]. Hey it rhymes and it was Saturday morning, we did need one! [an ungowa of course]).

DJ Rijk: The B-side, "Son of Sam", is far different than the more famous songs on side A.

Matt Grim: "Son of Sam" was written to cash in on the craziness surrounding the Son of Sam killings. It was a huge hit with the crowds in the clubs at the time. Everybody that was coming to the clubs and listening to that kind of music was real anti-establishment. The more over-the-top it was, the better they liked it. I think another more popular group did a Son of Sam song back then too. I think it might



have been the Dead Boys, but I am not sure. Our SOS song never had any impact outside of the small sphere that saw us in the clubs and/or got the first record. I think that the "Heat's Risin'/Jehovah Witness" track was recorded in the Cherry Hill garage by Stu Batterman. Again, too many years and beers have passed to remember it accurately. We probably begged, borrowed and stole as many mikes as we could get our hands on, miked up the drums on the left, center, right and bass drum and plugged it up to an 8 track analog mixer that we rented. Then we mixed it on the fly right down to several tracks on a 4-track, 1/4 inch tape recorder that we borrowed or rented. After we got all the tracks [bass, guitar, vocals and drums] (I am pretty sure that Juan and Billy plugged right into the mixer with no arrips, just fuzz boxes and such. I would get the vocals miked up into the mixer directly probably through a fribulator), we would mix it down to 1/2 track, 1/4 inch stereo tape. I am sure that not one of the microphones we used cost more than \$25. They were probably in the \$15 range. We would then take that final tape to the studio where it was mastered for the "No Excuse" 45.

DJ Rijk: I understand that your last name is Grim, but where does the "Klone" part of the name come in?

Matt Grim: We originally started the group with the name "Grim". After Phil left the band, we were called "Grim II" for a short time. Clones were in the news in the late 70's (out of Germany I think) and Juan loved science fiction, which of course often involves clones. To differentiate ourselves, we used a "K" instead of a "C" and added the slash between Grim and Klone (Grim/Klone). We have now pretty much dropped the slash.

DJ Rijk: Dr. Juan sometimes sounds positively psychedelic (like on "Punk of Today") and Mad Dog Pierre has a lot of jazz flair. Some bands can suffer from having too many influences, but Grim Klone sounded like a cohesive and compelling live unit on the new Brain Transplant EP ("Back on the Streets"). How was the band able to effectively combine these different elements?

Matt Grim: We practiced and practiced and practiced. After Pierre finally joined the band, we were absolutely serious about the music. At the time those tracks were recorded, we were practicing in Bentley's basement at least a couple of nights a week. I still have many of the practice tapes from that time (the tracks on the new 45 were taken from tape-recorded practices) and we would play a song three, four, five times to get it right and tight. Juan, Bentley and Pierre are fabulous musicians and we got along well ... at least for a while. Truthfully, even though the band was at its peak musically at the time (in my opinion), we were starting to split apart because I was pushing so hard to make the music sound good and tight. I was a bit of a (benevolent) dictator about it I think, but pissed off Juan a lot. This made the music kind of an enigma because a lot of the punk

bands at the time were supposed to sound unrehearsed and raw. We were kind of like that, but really tight at the same time. I thought we had a great combination of cohesiveness but at the same time, "raw sound". Almost an "unrehearsed sounding, rehearsed sound" if you can understand what I mean. The studio stuff on the CD was tight because we would play it and play it and play it until it was nearly perfect. The live and rehearsal was looser but still had that tight feel.

DJ Rijk: Some of the lyrics have personal references ("Eddie Coitus" and "Werner Erhard", for instance); who are some of these people and what were some of the stories?

Matt Grim: Eddie Coitus was born on a radio interview we did on WKDU at Drexel University in Philly. We had sent the "No Excuse" 45 into them and they were starting to play it.

We got to be friends with Mike and Sean Smith who were brothers going to Drexel that had a punk band (The Realists) and Mike had a radio show. Harry Capner and I worked together and he was like the "roadie/groupie catcher" for the band. Since "Harry Capner" really didn't sound like a good name for a punk rock kinda guy, we dreamed up "Eddie Coitus" because it seemed like he was always getting laid (he wasn't) and we weren't. It stuck through the years and he became appointed "President for Life, Disposable Records" (like Idi Amin in Uganda) and got referenced in "Blank Space" on the new 45. On the studio version of "Blank Space" we reference "Noah Vail". That was really Buddy/Spam. ("Now this song's to Noah Vail, and now we can't, can't fail!"). Werner Erhart was the leader of EST (Erhard Seminar Training). My father had joined EST and tried to get me to join. They are the guys that help you to "Get it". At the end of the "training" they have broken you down so bad that you are laying on the floor screaming, pissing and soiling yourself saying "I got it! I GOT IT!!". Yeah, you got it all right. You got brainwashed. I walked out of the "training" after the first session. During the sessions they would lecture and brainwash you for hours on end and not let you go to the bathroom. It was around at the same time as "Rolfing" (getting a major roughing up that was in the guise of a very rough message releasing "bad karma" I think) and "Primal Scream" (you probably remember that one...). EST is dead now replaced by something equally insidious I believe ... ("maybe you got it, but I've had it, STET baby STET no need for EST, no time to jest, just give me your best!")

DJ Rijk: When I think of truly great over-the-top studio vocal performances, "Jehovah's Witness" is on a short list with good company. You also sound like

a man possessed on the live EP, so I'm curious to know what a live Grim Klone show looked like. Please describe it.

Matt Grim: We were middle class dudes up there for the fun of it. Both of my brothers had wild wardrobes so I would borrow from them. Bing (Grim brother #1) had a great black leather biker jacket and Phil (Grim brother #2) had a pair of black boots. I would combine those at times with black pants, and I always wore mirrored shades because I had major stage fright. Bentley told me one time they had to stop a couple of times to let me puke out of the back of the van because I had such bad stage fright. I don't remember that though. My brother was a volunteer firefighter, so one time I dressed up like a cop and used his shirt with a volunteer firefighter patch. I also wore dog chains around my neck one time at the Hot Club. It was a hell of a scene. The other guys weren't too outrageous. They let me be the center of attention although "Mad Dog" Pierre started wearing Hawaiian shirts during our gigs at one point or another. Almost none of the other local bands dug us I don't think. Some did. We had Robert Hazard and the Heroes play the same night as us one time at the Hot Club. They completely ignored us. They had a "hit" ("Escalator of Life"). They had sold about 5000 12 inch EPs. We played at the Hot Club second bill to them. I think "No Excuse" was out but was being positively ignored by everybody at the time. Brian Setzer used to hang around the Hot Club and play rockabilly with the Bloodless Pharaohs before he took off to England and made it big with the Stray Cats. Blondie and Elvis Costello played the Hot Club, but we never got to see them there. We weren't hip enough because we wouldn't kiss Jack and Dave's asses ("Jack is a hack, Dave is a knave").

DJ Rijk: Describe the crowd responses. Best and worst reactions.

Matt Grim: We had a great crowd at a gig we put together ourselves at Cherry Hill West. Unfortunately we had some technical problems and half the crowd had left after the opening acts before we played. But it was still a gas. The worst was at the Hot Club on one of our first gigs. We had a tape recorder in the audience and we thought people were applauding us. But when we played back the tape, we heard someone in the audience say, "Oh no, their not going to play again!" when we played an encore. That was a downer, but made us work

harder.

DJ Rijk: Explain how and/or why the sound of the band changed from "No Excuse!" to the "Backstreet Boy" EP.

Matt Grim: We all evolve. The "No Excuse!" 45
Continued on page 23

★ SUMMER 2000 PROGRAM GRID ★

Live Internet Broadcast – <http://www.kdvs.org>

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	Dac Teleco "Irrelevant Radio Network" Alt. w/ Nixin "Back that Azz Up" BEATS/HIP-HOP	Keith Henderson "Free Jazz" FREE JAZZ	DJ Solid "Rock & Roll Suicide" ROCK/INDIE/INDUSTRIAL/ELECTRONIC
2:00AM	Li'l Earl "Ill Be Normal This Time" GOSPEL/CLASSICAL/ ROCK/PUNK	Martin and Angel "Future Man's Skeet Shoot Extravaganza" GARAGE/PUNK-BLUES	Mupetblast "Dry Hyphen Olympics" ECLECTIC
4:00AM	Karen "Rock Art" INDIE POP/ROCK/SPOKEN WORD	Noah & Lars "Lunchtime Klassenkampf" INDIEROCK	DJ Terra "Radio Transport" PUNK/HARDCORE/ROCK/ HIP-HOP
6:00AM	DJ Boring "DJ Boring is Happy" INDIE POP/SYNTH POP	Harmandeep Singh "Harman's Show (Apna Punjab)" INDIAN/PUBLIC AFFAIRS/ ANIMAL RIGHTS	Bill Wagman "Mr. Wagman's Neighborhood" ECLECTIC
8:30AM	IT'S ABOUT YOU!		PROLETARIAN REVOLUTION
9:30AM	MAKING CONTACT ALT. W/ THIS WEEK IN SCIENCE		ALT. W/ THE SIMPLE SHOW
	Heather and Zoe "Happiness is all the Rage" INDIE ROCK/CHILDRENS	Horacio Corro "Subversion Libre-Free Subver- sion" POLITICAL COMMENTARY/ ROCK IN SPANISH	Froggy "Frog'll Rock" LOCAL PUNK/SKA/ HARDCORE
Noon	Janie Venom "Mohawk Fetish" PUNK/HARDCORE	Michael Mercury "Center of the Universe" ASTROLOGY CALL IN SHOW	Zma "No Schmoozing" NOISE/INDUSTRIAL/EXPERI- MENTAL
2:30PM	Mick Mucus "Mick Mucus' H.C Party - The Chicken Years" ECLECTIC	Sean P. Syrup "I Buy My Underwear at JCPenny's" ROCK/GARAGE/SURF	DJ Cynic & Sammy Toyon "CMT Sessions" REGGAE/HIP-HOP/ROCK
4:30PM	PACIFICA NEWS	PACIFICA NEWS	PACIFICA NEWS
5:00PM	PANIC ATTACK ALT. W/ PRINTED MATTER ON THE AIR	DR. ART'S PSYCH NATION ALT. W/ MILLENNIUM WATCH	SCIENCE FOR THE PEOPLE ALT. W/ MEDLINE
6:00PM	Todd & Brian "Hometown Atrocities" SURF / PUNK / HARDCORE / ROCK	KDVS RADIO THEATER with Danae & Justin Brian-"Totally Wired" ROCK/PUNK/DEAD AIR	DJ VSX "Ultra Industrial Machine 64" INDUSTRIAL/EXPERIMENTAL
8:00PM	Jackie & Kassia "Slumber Party" HIP-HOP/ELECTRONIC/LIVE DJ'S alt w/ Erich Zann - "Cthonic Isolation" SHOGGOTHS	Hard Hat Mack - "6581 SID" COMPUTER MUSIC Justin & the Evil Spider "All That" PUNK	DJ TAO "The Insomniac Jungle Show" DRUM AND BASS/JUNGLE
9:00PM	dr XeNo - "TeK-IndUced EuPHoria*" LIVE DJ/PA'S	11:00pm Scott Soriano- "Yeah, Yeah, Yeah" ROCK/PUNK/OLD STUFF	Soundwake AKA The Milkcrate Bandit "Hip-Hop Wreck Center" HIP-HOP
10:00PM			

★ Request Line: (530) 752-2777 ★

THURSDAY	FRIDAY	SATURDAY	SUNDAY
Jonathan Greathouse "Home Grown House" HOUSE/TECHNO	DJ Rijk "Säätekin Süklääkuoretettua Päskää" PUNK/HARDCORE	Pirate & A.O.D. "Slappy Groin's Happy Butter Pants" METAL/PUNK/HARDCORE	Punk Roge "NEONATE - Newlife" PUNK / HARDCORE / METAL / EMO / CRUST / OI
The Jestre "Eclectic Electronic" ELECTRONIC	Angela & Jaci "Cum on Feel the Noise" PUNK alt w/ The Anti-Hero "More Than Meets the Eye" ROCK/INDIE/PUNK	~~STATION~~ Metalgina "Devious Metal Show" DEATH METAL	DJ Atma & DJ Yoggoth "Fruit Covered Nails" INDIE ROCK
Alex P. Keaton "Electricity and Lust" ROCK/INDIE	DJ Nyquil & The Skillless Czar "Tyler Shaffer" HIP-HOP/JAZZ	Martha Noble "Reflections" GOSPEL/ECLECTIC ~~7:00pm~~ Ray Jensen "Patent Applied For" ROCK/BLUES	Aliane Murphy / Bobby Henderson "Songs of Praise Gospel" GOSPEL ~~8:00am~~
Paula "Playing By Ear" TECHNO/REGGAE/ ECLECTIC	COUNTERSPIN LATINO USA	HEALING VOICES Robyne Fawx alt. w/ Peter Schiffman "Saturday Morning Folk Show" FOLK	Bernard Benson "In Focus and Perspective" TALK SHOW/CHRISTIAN MUSIC
Mad Hatter aka the Goldenchild "On Point" MED/MOY	DONKEY FLYBYE "Some Things a Gorilla Can Do" OUTSIDER MUSIC	Steven A. Scott & Lucero Cabral "Canto Nuevo y Tradicion" LATINO ~~3:00 pm~~ Gil Medovoy "Crossing Continents" WORLD	Gary Saylin "The New Island Radio Cafe" REGGAE / JAZZ / SKA / ECLECTIC / HAWAIIAN
Homeless Josh & Big Al "Radio Transmitted Disease" PUNK/POST PUNK/INDIE	NOON NEWS Adrienne "The House of Rising Funk" FUNK	Fast Eddie y El Memo "La Onda Xicana" XICANO/LATINO	~~1:00 pm~~ Damany Fisher and Alex Hein "No Room For Squares" STRAIGHT AHEAD/ LATIN JAZZ ~~4:00 pm~~
Kelley Groove & DJ Erupt?! "United State" ELECTRONIC/LIVE MIXING	Sondra "(today)Genetic (someday)Synthetic" EXPERI-MENTAL FUN	PACIFICA NEWS	Brian Faulkner "Nothing Exceeds Like Excess" PSYCH/PROG/DRONE/ NOISE/WHATEVER ~~7:00pm~~
PACIFICA NEWS	SOON TO BE EXTINCT ALT. W/ ELGRITO DEL PUEBLO	Mario- "Blues Thang" BLUES	J.D. Esq. & Angel Child "Front Porch Blues Show" Acoustic (7-8) and Electric (8-10) BLUES ~~10:00pm~~
SPEAKING IN TONGUES	David Ogilvy- "Head Cleaner" ECLECTIC Alt. w/ Big Tex "Swamp Music From the Foggy Bottom" SWAMP NOISE	Tyrant "The Donkey Punchers" HIP-HOP	Timothy J. Kicksville "Kicksville 29 B.C." ROCK N' ROLL
Sakura alt. w/ Claudia Acevedo "Sin Fronteras" SPANISH ROCK/SKA/ REGGAE	James "Art Through Sound" NOISE	JOE FRANK	
Megan "Chicks & Cars" ROCK 'N' ROLL ~~10:00-11:00~~	Rich The Evil One "Industrial Hell (the return)" INDUSTRIAL alt w/ Jefferey Fekete - "Today Abberation, Tomorrow's Fashion" ECLECTIC		
KDVS TOP TEN			
LIVE IN STUDIO A			

SUMMER 2000 SHOW

DESCRIPTIONS

MONDAY

Midnight-2:00am
Dac Teleco

Irrelevant Radio Network
"Pompous bullshit for fleas"

Alt. w/
Nixin

Back that Azz Up
"Shut up!"

2:00-4:00am

Li'l Earl

I'll Be Normal This Time
"Their first mistake was letting me on the radio. Their second mistake was actually listening to me."

4:00-6:00am

Karen

Rock Art
"Old and new indie rock and pop, experimental and spoken word."

6:00-8:30am

DJ Boring

DJ Boring is Happy
"From A-Z affectionately, from 1-10 alphabetically... Are you looking for a custom fit in an off the rack world?"

8:30-9:30am

France Senecal
It's About You!

A positive, challenging, and empowering approach to life and death and everything else. You have the power to inform yourself and change anything you wish to change. Are you who you want to be right now? Callers are encouraged and guests appear occasionally. Poetry, music, and quotes reflect the topic of the day.

9:30-Noon

Heather/ Zoe

Happiness is All the Rage/ Zoe's Hour
"Assault me music with rhythmic fury"/ "Music for the little ones"

Noon- 2:00pm

Janie Venom

Mohawk Fetish
"X UCDHC X! Okay, I play a lot of new music and mispronounce stuff. So what if I sound bored, bitchy, and not slick?"

2:00-4:30pm

Mick Mucus

H.C. Party/The Chicken Years
"Punk?"

4:30-5:00pm

Pacifica News

5:00-6:00pm

Jeff Kravitz

Panic Attack
Attorney and guests discuss the things that make people panic: drugs, sex, race, religion, politics, war, death, and more. Panic, don't panic,

panic...listen to Panic Attack!

Alt. w/

Elisabeth Sherwin

Printed Matter on the Air
Local writers and authors are interviewed. Past guests have included graduates of UC Davis who have published books (Robert Clark Young, One of the Guys) plus professors who publish general-interest works (Kevin Johnson, "How Did You Get To Be Mexican?") and interesting local residents who have published (Stanley Robinson, Peter Beagle, Laura Reese).

6:00-8:00pm

Todd & Brian

Hometown Atrocities
"Underground rock n' roll from indie rock to hardcore, from the 60's to the present, with emphasis on new releases, punk, and garage."

8:00-10:00pm

Erich Zann

Chthonic Isolation
"Power electronics, chilling ambience, industrial noise, calming atmospheres, and stark aural landscapes to help your pet mental conditions overtake your constantly degenerating sense of self-control."

Alt. w/

Jackie and Kassia

The Slumber Party
"Expect the best in hip-hop, house, trance, drum & bass, lounge, etc. Live mixing by DJ's from the Sac and Bay areas!"

10:00-Midnight

dr_XeNo

TeK-IndUced EuPHoria
"Live PA's, DJ's, and producers from above and below the scene."

TUESDAY

Midnight-2:00am

Keith Henderson

Freejazz
"Freejazz"

2:00-4:00am

Martin and Angel

Future Man's Skeet Shoot Extravaganza
"Trash Punk Blues Fuck Rock."

4:00-6:00am

Noah & Lars

Lunchtime Klassenkampf
"The giant looked at the vagabond contemptuously and said 'Yon vagabond! You miserable little creature'"

6:00-8:30am

Harmandeep Singh

Harman's Show (Apna Punjab)
"Will be playing Indian music for about an hour, then will talk about public affair

issues/ animal rights!"

8:30-9:30am

Making Contact

Produced by the National Radio Project in Oakland, this international radio program seeks to create connections between people, vital ideas, and important information. Two shows are broadcast every other week.

Alt. w/

Kirsten Sanford

This Week in Science
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting-edge and controversial topics brought to an accessible level. Listen and learn about this week in science.

9:30am - Noon

Horacio Corro

Subversion Libre - Free Subversion

"Politically charged commentaries with rock in Spanish as a background"

Noon-2:00pm

Michael Mercury

Center of the Universe Astrology Call-in Show

2:30-4:30pm

Sean P. Syrup

I buy my Underwear at JCPenny's

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4:30-5:00pm

Pacifica News.

5:00-6:00pm

Art Magana

Dr. Art's Psych Nation
Dr. Art addresses how many aspects of our lives, including our politics, our art, our architecture, and our literature as well as our problems, can be considered from a psychological perspective. Listeners hear information about mental health and resources which will enhance their wellness.

Alt. w/

Roseanne Decristoforo

Millennium Watch
A long-running show on KDVS, featuring interviews with health specialists and others dedicated to advancing the well-being of humanity.

6:00-7:00pm

Danae Carvacho & Justin Beck

KDVS Radio Theater
"Original and classic radio plays."

7:00-8:00pm

Brian

Totally Wired

"We'll rock or try for oblivion."

8:00-9:00pm

Hard Hat Mack

6581 SID

"An hour of music programmed on the Commodore 64 computer."

9:00-11:00pm

Justin and the Evil Spider

All That

"More of the same old thing. Tune in for catchy rock and other stuff."

11:00-Midnight

Scott Soriano

Yeah Yeah Yeah

"Rock 'n roll, punk R&B, and loud stuff."

WEDNESDAY

Midnight-2:00am

DJ Solid

Rock N' Roll Suicide

"Check out tracks from innovators of the modern music scene"

2:00-4:00am

Mupetblast

Dry Hyphen Olympics
"An eclectic mix of ill whuta, uneasy listening, surprise older stuff and newer electronic gems, along with strange samples from home."

4:00-6:00am

DJ Terra

Radio Transport

"An eclectic mix of musical junk. Punk/hardcore, rock/ indie rock, hip-hop, whatever."

6:00-8:30am

Mr. Wagman's Neighborhood Where Morning Becomes Eclectic

"Roots music of all sorts."

8:30-9:30am

Sayed Sadat

Proletarian Revolution
This program concentrates on the numerous aspects of society which are ruining the lives of people in the U.S. and the world. Facts and numbers are provided to support my own personal feelings. Political, social, and economic factors and their role in society are discussed. Current events are analyzed and possible solutions to problems are offered.

Alt. w/

Aaron King

The Simple Show

Environmental activism on the local front.

9:30-12:00pm

Froggy

Frog'll Rock

"Featuring local music, punk,

ska, hardcore and guests. Sometimes I put on make-up on air, and I love requests. Rock on."

12:00-2:30pm

Zima

No Schmoozing

"Noise, dark, spooky, indie."

2:30-4:30pm

DJ Cynic & Sammy Toyon

CMT Sessions

"Lots of indie rock and some rap and reggae thrown in."

4:30-5:00pm

Pacifica News

5:00-6:00pm

Ripam Malhi and Brian Kemp

Science for the People

Interviews with prominent researchers from UC Davis and other institutions (UC Berkeley, Stanford). Topics of discussion include ecotourism and guerilla conservation, genetically modified foods, and the scientific search for extraterrestrial life.

Alt. w/

Menalin Ganai, Keira

Simmons, and Jane Lee

MadLine

A show looking at health concerns of the local community. Listeners are encouraged to call with questions and comments

6:00-8:00pm

DJ VSX

Ultra Industrial Machine 64

"Two hours of electronic music with an emphasis on electro-industrial. I will also feature IDM, powernoise and experimental electronic music."

8:00-10:00pm

DJ Tao

The Insomniac Jungle Show
"Mostly a mix show of Jungle and drum & bass...mostly. A representation of Urban Breakbeat music culture. Featuring live mixing and occasional guest DJ's. Droppin' new releases and classics. Big-ups to all Junglists!"

10:00-Midnight

Soundwave AKA The

Milkcrate Bandit

Hip Hop Wreck Center

"Hip Hop the way it's meant to be heard. Fresh new music, freestyles and new stuff you haven't heard. The most wreck you can catch without an airbag."

THURSDAY

Midnight-2am

Jonathan Greathouse

Homegrown House

"House, techno, downtempo, ambient."

★ SUMMER 2000 SHOW DESCRIPTIONS ★

2:00am-4:00am
The Jestre
Eclectic Electronic
"Mostly electronica and maybe some experimental."

punk, ska, reggae, etc....and the occasional Basque or Portuguese Rock."

minutes. Does anybody really like this stuff?"

giveaways, play requests, make fun of people and eat candy."

DJ Atma and DJ Yoggoth
Fruit Covered Nails
"Indie rock and other stuff hosted by a nice guy and his friend."

4:00-6:00am
Alex P. Keaton
Electricity and Lust
"Bop your head and clap along. Rock/indie."

8:00pm-10:00pm
Megan
Chicks & Cars
"Hormone-riddled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat parties were abandoned for freakouts, but well before they became mechanics and lawyers."

Noon- 12:30pm
NEWS

3:00- 6:00am
Metalgina
Devious Metal Show
"Death metal and then some."

6:00-8:00am
Aliane Murphy and Bobby Henderson
Songs of Praise
"Gospel"

6-8:30am
Paula
Playing by Ear
"I only know what I like."

12:30 -2:00pm
Adrienne
The House of Rising Funk
"I'll be spinning soul funk, p-funk, other adj. orefixed funk, etcetera, etcetera"

6:00-7:00am
Martha G. Noble
Reflections
"I play gospel and contemporary Christian music and read from poetry, prose, and books to share inspiration!"

8:00-10:00am
Bernard Benson
In Focus/Perspective
"In Focus" - a religious talk show whose theme is solving problems of students and the community in light of scripture. "Perspective"- religious plays, skits, and live Christian bands, and music.

2:30-4:30pm
Sondra
(Today) Genetic (Some-day) Synthetic
"Distortions of congeniality/vibrant images and surreality/ perhaps a mental abnormality. Experimental rock, cuttups, noise, electronics!"

7:00-9:00am
Ray Jensen
Patent Applied For
"Rockish Blues with a propititude for electric guitar, cheesy lyrics, and carnival stunts."

10:00-Noon
Gary Saylin
The New Island Radio Café
"World/Variety (10-11am), Hawaiian (11-noon), and Reggae (noon-1pm)."

4:30-5:00pm
Pacifica News

9:00-Noon
Robyne Fawx alt. with Peter Schiffman

The Saturday Morning Folk Show
"Folk, folk-rock, country, celtic, blues, roots-rock"

1:00-4:00pm
Damany Fisher & Alex Hein
No Room for Squares
"Straight ahead, uncompromising jazz with a little taste of the Blues. Also spoken word."

5:00-6:00pm
Harman Singh
Soon to be Extinct
Humans are killing millions of innocent animals for their own use. With this show we examine the horrific slaughter.
Alt. w/ Eddie Salas
El Grito del Pueblo
Local and national Chicano/ Latino community expression

Noon-3:00pm
Steven A. Scott/Lucero Cabral
Canto Nuevo Y Tradición
"Latino folkloric, traditional and revolutionary; Afro-Cuban & Latin Jazz"

4:00-7:00pm
Brian Faulkner
Nothing Exceeds Like Excess
"Psych/prog/drone/noise/ whatever, with an occasional emphasis on the underground music scenes of Japan and New Zealand."

6:00-8:00pm
David Ogilvy
Headcleaner
"Sometimes it's just one turntable playing, sometimes it's all three turntables and three CDs playing at once."
Alt. w/ Big Tex

3:00-6:00pm
Gil Medovoy
Crossing Continents
"India's Far East, Mediterranean, Mid-East (Folk and Classical)"

7:00-8:00pm
J.D. Esquire and Angel Child
The Front Porch Blues Show (Acoustic Version)
"Acoustic, Delta, and early Chicago blues for the downhome blues lover. Tune in to hear the great legends and lesser-known artists who formed the roots of indigenous American music. Also featuring contemporary acoustic blues artists."

8:00-10:00pm
James
Art Through Sound
"Get your noise while you can. My last show."

6:00-8:00pm
Fast Eddie & El Memo
La Onda Xicana
"For 18 years bringing la musica del barrio. A voice for the voiceless, puro ritmo y resistencia"

8:00-9:00pm
Mario
Blues Thang
"Old Blues-New Blues"

9:00-11:00pm
Tyrant
Donkey Punchers
"Hip-Hop for the towns with guest DJ's and special guests."

8:00pm-10:00pm
J.D. Esquire and Angel Child
The Front Porch Blues Show (Electric Version)
"This show is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz (the blues side), zydeco, soul, gospel, and blues that aren't easy to classify."

10:00pm - Midnight
Jeffrey Fekete
Today's Aberration, Tomorrow's Fashion
"Eclectic mix of entirely new releases. Fresh baked current sounds for diverse ears."
Alt. w. / Rich the Evil One

Industrial Hell (the Return)
"Industrial, Gothic, Dark Wave - old and new."

SATURDAY
12:00-3:00am
Pirate and the A.O.D.
Slappygroin's Happy Butter Pants
"Everybody hates us, and we like it like that. We do

11p.m. - midnight
Joe Frank
SUNDAY
Midnight - 3:00am
Punk Roge
NEONATE-New Life
"I play old school punk rock and hardcore mixing in oi, crust, emo, power violence, and sometimes indie rock. I give tickets to shows and food not bombs info, where the chaos is free."

3:00-6:00a.m.

9:30-12:00pm
MaD HaTTeR aka the goldenchild
On Point
"Forget your past, there is no future to contemplate here. NOW is the only thing real."

12:30-2:30pm
Homeless Josh & Big Al
Radio Transmitted Disease
"Punk, post-punk, and indie if we're in a good mood."

2:00-4:30pm
KellyGroove & DJ Erupt?!
United State
"Live mix shows of house, jungle, trance, techno, breaks, hardcore."

4:30-5:00pm
Pacifica News

5:00-6:00pm
Richard Estes
Speaking In Tongues
A unique show featuring labor, environmental, social and political realities affecting us locally as well as globally. Callers are welcome and interviews are regularly scheduled.

6:00-8:00pm
Sakura
Alt. w/ Claudia Acevedo
Sin Fronteras
"Spanish rock including but not limited to: pop, rock,

6:00- 8:30am
DJ Nyquil & The Skillless Czar
Tyler Staffer
"Revolutionary Rhetoric Redefining Rap."

8:30-9:30am
Samme Samareta
Healing Voices
A call for building tolerance, self reliance, self esteem, nonviolence, and personal healing to co-create a better you and eventually a planetary transformation. We explore community and global issues, spirituality from different disciplines, and alternative kinds of healing the mind, body, and soul.

9:30- Noon
Donkey Flybye
Some Things a Gorilla Can Do
"Outsider music from AMM to Zorn, from pounding drums to people screaming about hating cops to one long note that goes on about 20

kdvations
SUMMER 2000

NUCLEAR WEAPONS: AN INTERVIEW WITH JACQUELINE CABASSO

On May 11, "Speaking in Tongues" hosts Ron Glick and Richard Estes interviewed Jacqueline Cabasso of the Western States Legal Foundation, an Oakland-based organization dedicated to spreading awareness about the danger of nuclear war. Cabasso spoke on KDVS by phone from an international conference to review the Treaty on the Nonproliferation of Nuclear Weapons (NPT), which was held at the United Nations headquarters in New York.

At that conference, all five declared nuclear weapons states (Britain, China, France, Russia and the United States) signed a document promising, for the first time, "an unequivocal undertaking by the nuclear-weapon states to accomplish the total elimination of their nuclear arsenals leading to nuclear disarmament to which all states' parties are committed."

The NPT, which is reviewed every five years, was adopted in 1968, went into effect in 1970 and was extended indefinitely in 1995. The basic provisions of the NPT are designed to prevent the spread of nuclear weapons and provide assurance, through international safeguards, that the peaceful nuclear activities of non-nuclear weapon states will not be diverted to making such weapons. The Strategic Arms Reduction Treaties (START) represent an ongoing effort between the United States and the Russian Federation to reduce the number of strategic nuclear weapons. The Comprehensive Test Ban Treaty (CTBT), which prohibits all nuclear weapons testing, was signed by the United States in 1996 but has yet to be ratified by the U.S. Senate.

An edited version of the interview with Cabasso follows.

Ron Glick: You've been at a conference at the UN in New York.

Jaqueline Cabasso: That's correct.

RG: Last year the U.S. refused to ratify the Comprehensive Test Ban Treaty, and now the new Russian president, Putin, has ratified START II. Did the Russians also ratify the Test Ban Treaty?

Yes, they did.

RG: Clinton and Putin are supposed to meet later this year in summer some time, so all this is coming to a head because there is this move afoot to [develop] Star Wars 2, or baby Star Wars 2, something like that.

Right.

RG: Why don't you bring us up to date about the intricacies of this international business.

It is sort of complex. I'll try to just hit the basics in an understandable way. First of all, I'm speaking to you from New York. I'm actually across the street from the United Nations now, where we are almost three quarters away from a month-long conference [concerning] the nuclear Non-Proliferation Treaty. The NPT, which entered into force—meaning it became binding international law on all of the signatories, including the United States—in 1970, represents a bargain that was made at that time by the nuclear weapon states with the non-nuclear weapon states. The nuclear weapon states, which include the United States, Russia, United Kingdom, France, and China, promised to end the nuclear arms race at an early date, and to negotiate in good faith the elimination of nuclear weapons.

Now, that was thirty years ago. In exchange, the non-nuclear weapon states promised not to acquire nuclear weapons. Twenty-five years after the treaty was enforced—that's five years ago—there was a provision to have a conference just like this one to consider whether the treaty should be extended; and if so, under what conditions; and although this would be a whole story in and of itself, it was extended indefinitely without any conditions, but with a set of reinforcing principles and objectives for nuclear non-proliferation and

"Speaking in Tongues": Hosted by Ron Glick and Richard Estes

disarmament. Those [principles] included a commitment by the nuclear weapon states to complete the Comprehensive Test Ban Treaty (CTBT) by 1996 and proceed to make systematic and progressive efforts towards the complete elimination of nuclear weapons, and also to carry out the provisions of a resolution on the Middle East calling for the creation of a nuclear weapons-free zone in the Middle East.

The non-nuclear weapon states, at that time, were very distressed about the lack of progress being made towards meaningful nuclear disarmament. What has happened in

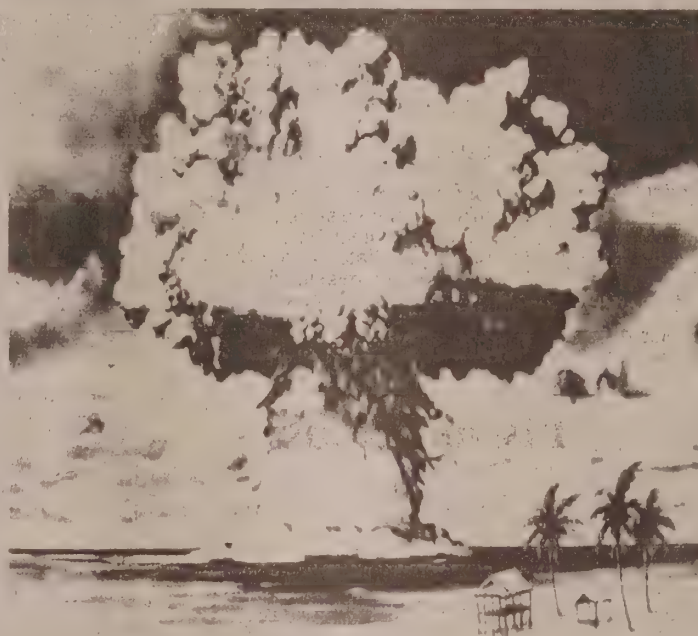
expanding NATO right up to Russia's border. Bombing the Chinese embassy in Belgrade didn't help.

All of that was exacerbated by the U.S. moving forward to deploy a so-called limited national missile defense system, which would violate the Anti-Ballistic Missile Treaty, which is a bilateral treaty with Russia prohibiting the deployment by either side of these missile defense systems. It was believed in 1972, when that treaty became law, that if either side were to put in place a so-called defensive system, a system to shoot incoming missiles out of the air, it would provoke the other

country to build up its nuclear forces to be able to overcome and overwhelm that kind of a system, so it would seem provocative and destabilizing. What we're seeing now is that U.S. insistence apparently in going forward is resulting in both the Russians and the Chinese saying we will build up

is the most universal treaty in existence. It has 187 members. There are only four countries in the world who are not parties to it. Those are India, Pakistan, and Israel, all of which have nuclear weapons, and Cuba. But every other country in the world is part of it and have lined up together saying nuclear weapons have got to be eliminated.

The nuclear weapons states are not in compliance with their legal obligation and this whole treaty regime is now in jeopardy. It's quite interesting because what I said about the difference between five years ago and now is that the U.S. had sort of convinced everybody that it really was moving towards elimination of nuclear weapons, but now a couple of things have happened. In February of this year Secretary of Defense William Cohen reported to the President of Congress describing an expanded role for nuclear weapons: "To deter any potential adversaries from using or threatening to use nuclear, chemical, or biological weapons against the United States or its allies, and as a hedge against defeat of U.S. conventional forces in defense of vital interests." This was backing up a White House national security strategy report which said, "Nuclear weapons serve as a guarantee to give our security commitments to allies and disincentive sent to those who would contemplate developing or otherwise acquiring their own nuclear weapons. The United States will continue to maintain a robust triad of strategic nuclear forces." In addition, and this is new this year, "Some U.S. non-strategic nuclear forces are deployed in a forward deployment status in NATO as a visible reminder of our security commitments."



Even this cloud has a silver lining

How atomic energy is helping conquer disease

the last five years is a lot. On the positive side, the International Court of Justice, which is the highest and most authoritative court in the world on questions of international law, ruled unanimously in an advisory opinion that there exists an obligation on the part of all states to come to a conclusion on the complete elimination of nuclear weapons. Now, that's an authoritative interpretation of the disarmament provision of the Non-Proliferation Treaty. However, on the other side, two new states entered the world as nuclear weapon states. That's India and Pakistan, by conducting nuclear tests. And the situation with Russia, between Russia and the United States and Russia and China, has become more tense and uncertain, in large part because of the United States' essentially unilateral action in leading the NATO bombing in Yugoslavia,

our nuclear arsenals to overwhelm any such system if you deploy it. And, finally, the U.S. Senate failed to ratify the Comprehensive Test Ban Treaty.

As we enter this review conference, which is the first five-year review of the operation of the Non-Proliferation Treaty since it was extended indefinitely in 1995, it's become quite clear that nuclear weapons have assumed a more central role in the national security policy of the United States rather than a less central role, and that the United States and to a lesser extent the other nuclear weapons states have used the Non-Proliferation Treaty perversely to enshrine an international double standard where they can maintain and threaten to use nuclear weapons and nobody else can. An interesting thing about this treaty is that it

Let me say that in plain English. Right now, U.S. Trident submarines are patrolling the world's oceans at the same rate as at the height of the Cold War, carrying as many as about 3,500 long-range or strategic nuclear weapons, which can be targeted in a matter of seconds to any target you would like to hit on Earth. At the same time there are about 150 U.S. nuclear weapons deployed in 15 NATO countries, again ready to be loaded onto bombers at any time. And while the U.S. is making these declaratory policy statements, in other forms it's trying to say to these countries in the Non-Proliferation Treaty review that we're making systematic and progressive efforts to reduce and eliminate nuclear weapons.

RG: Well, actions speak

louder than words.

Absolutely, and the hypocrisy is overwhelming.

RG: I'm looking at an essay by William Safire from the New York Times. The New York Times lately has been really gung-ho behind all of this proliferation on the part of the United States. He says, "The U.S. agrees to slash its stockpile in half again in START III." Okay, so we already slashed it in half and START III would slash it again.

Richard Estes: My understanding is that START II was never ratified by the U.S. Congress.

No, that's not true. START II has been ratified by the Senate.

RG: [Safire] goes on to say, "Pretty shrewd opening because Russia cannot afford to keep even its reduced missile force operational and wants the United States to weaken itself beyond prudence in START II." How many nuclear weapons do we have and how many would it be prudent for us to have?

First of all, START II has not entered into force, but we are operating under START I. Under START I, we have something like 7,200 deployed strategic nuclear weapons. Under START II, the U.S. and Russia are allowed to have 3,500 strategic long-range [nuclear missiles] deployed actively. The START process does not cover tactical nuclear weapons, which means short-range ones, or bombs to be carried on aircraft, it doesn't cover reserve warheads, and it doesn't cover what they call the hedge arsenal, which would allow us to reconstitute quickly back to START I levels. It leaves a total U.S. arsenal of about 10,500 nuclear weapons. Now, bear in mind that one modern nuclear weapon might be twenty times bigger than the Hiroshima bomb.

RG: You're talking about hydrogen [bombs] instead of uranium [bombs].

Yes. One modern nuclear weapon can kill millions of people. Think back to 1945 and the Hiroshima bomb. One weapon that is considered to be small and unsophisticated by today's standards instantly incinerated 140,000 human beings, and that one small, crude weapon is still killing people 55 years later. That's a pretty sobering thought. We have been misled under that numbers game. Under the way the United States is talking about START III, each side would go down to 2,500—2,500 weapons of unspeakable mass de-

struction that transcends time and space. William Cohen said with great confidence that under START II and III the Department of Defense can maintain the required deterrent.

So, what we're talking about here is essentially a reduction from the unfathomably grotesque excess of the Cold War to a leaner, meaner fighting machine which is still capable of destroying all life on Earth, and will be capable of that until we get down to very, very, very low numbers. I am talking about in the ones and tens. At that point, you still have the capacity to cause massive human destruction, off the scale. It's not about the numbers. These reductions are not disarmament because, at the same time, the characteristics of the weapons are being modified in such a way as to make them more usable than the existing stockpile.

RG: Let's move on to the topic of missile defense.

It seems quite clear that this idea of these "rogue states" or terrorist threats is being hyped up in order to create a perceived threat and provide a justification for this so-called limited missile defense system. A Department of Defense commission that was tasked to look at these threats said that it is inconceivable that North Korea, which is usually held up as the real danger, wouldn't have the means to develop missiles that could reach the U.S. for an-

China dangerously vulnerable to bullying or attack, and if that appears likely we will not sit on our hands." "How can we base our national security on your assurances of goodwill," he asked. Now, what's most pertinent to your point about the target of the defense system being the Chinese is this passage near the end of the article. "China's equally fervent opposition to American and Japanese research on a 'theater missile defense' for east Asia, which China fears may be extended to protect Taiwan, the island it views as a breakaway province, has received considerable attention western military experts. Less widely understood... is that advanced missile defense in Asia would also serve as a forward line for the continental defense shield. Putting long-range radars and other advanced devices in east Asia would give the United States the ability to detect and destroy Russian and Chinese missiles as they were launched."

Let me try to explain it in plain English. The terminology is just atrocious. The national missile defense system is supposed to protect the continental United States and Alaska. The theater missile defense systems are supposed to be deployed regionally elsewhere, and so one of the places under consideration is Taiwan. Japan

system. If Bush is elected, it is almost certain that he will expand this so-called limited system to include the theater missile defense system and then move into space. You called it Son of Star Wars or Baby Star Wars earlier. That's where it's eventually heading if it's not stopped. I think it's very important to understand China's position here, especially with respect to its nuclear policy. China is the only one of the NPT nuclear weapon states that has a policy of no first use. It is the only one who has consistently voted for United Nations General Assembly resolutions calling for immediate commencement of negotiations on a treaty to eliminate nuclear weapons, and it has one of the smallest arsenals. So China, at least rhetorically, has by far the best position and the best record of the five declared nuclear weapons states. Wouldn't it be safer for the United States and everyone else in the world to call China's bluff—if you want to be cynical about it—and say "Okay, let's sit down at the table and start negotiating"? Wouldn't it be better for U.S. security to send food to North Korea, and try to start negotiating with the North Koreans on some kind of mutual security understandings that are not based on the threat of annihilation, but instead based on securing the well-being of the populations? You know, the whole thing is becoming clearer to me each day that this approach to so-called national security is literally insane.

I've been reading some reports that were prepared in the '90s by various committees of the U.S. Strategic Command which say that deterrence works by creating terror, by making the enemy doubt its continued national existence. There's one [passage] that goes even farther—how it's advantageous for the enemy to not be sure if U.S. leaders are in sole control of their faculties: the so-called madman

theory of deterrence. This is actually in U.S. doctrine. Our nuclear weapons are actually calculated to terrorize other nations. So, we are terrorists.

RG: There's a laser being built at Lawrence Livermore Labs. It is supposed to cost a billion dollars. Now they're talking about a billion dollar overrun. They're talking about 60 billion dollars for the initial missile defense. If we took this money and put

it into building schools we could fix all the schools in the great state of California. Who's going to benefit economically from a new round of proliferation? Who's behind this, really?

That's always the question, and I don't think there is really a simple answer, but part of the answer is certainly the corporations, the infamous corporations who have been the subject of so much scrutiny and criticism recently. Lockheed Martin, Boeing, Raytheon, TRW, to name a few, are all contractors on these programs that we are talking about, and they certainly stand to benefit. But I think it's a little too simplistic to simply say that the corporations are driving this. There is a drive for global domination that is just raw power at the core and right now, I'm sorry to say, the United States is acting like the Roman Empire or something.

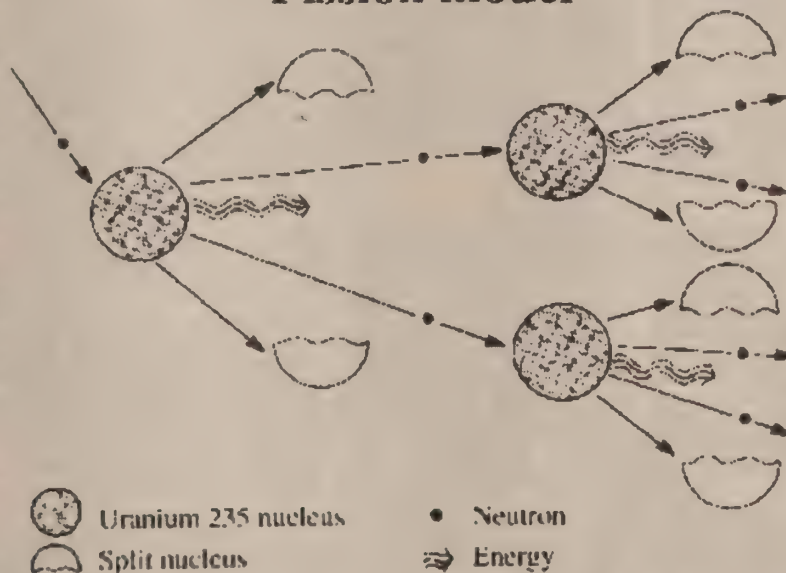
RE: Is it appropriate to evaluate the resurgent American drive to start deploying various localized, theater missile defense as well as a national missile defense system, as related to the United States' increasingly dominant role financially around the world as well as its trade dominance?

I think the answer is definitely yes. Again, you look at the corporations, who of course are intimately connected with the financial institutions. Everything is connected, interestingly enough. We have known that for a long time, but when we really get into it and look at it, the corporations are part of it, the universities are part of it, and certainly many of our elected officials are closely connected to these corporations and universities. I think that power and money have always been intimately connected with each other.

RG: In the 1980s we had what they called Star Wars, or the Strategic Defense Initiative. How much money did we spend then? Is there a resurgence of that same program or is this a different program? Was there any benefit that came out of the SDI in the '80s? Did any of it work?

I'll just try to answer that in stages. I unfortunately don't have that number at my fingertips, but the Star Wars program cost many billions of dollars and it never went away. It just went underground. It was centered at Lawrence Livermore National Laboratory, which is where the giant laser you mentioned, the National Ignition Facility, is currently under construction. When the Star Wars program itself was terminated in its full blown form, Lawrence Livermore went forward on a sub-component called Brilliant Pebbles, which was another system for detecting and shooting down weapons from outer

Fission model



other fifteen years. It appears, actually, from the discussions and the analysis here that the real target may be China. The United States may be thinking about China as the new enemy.

RE: I have an article from the New York Times entitled "China says U.S. missile shield could force an arms build-up". It quotes a Chinese arms official: "the defense system would leave

is another one.

RG: You said Taiwan. Isn't that really provocative to the Chinese?

It's extremely provocative to the Chinese, as would it be in Japan. What seems to be happening here is that Clinton has to make a decision here this summer on whether or not he is going to deploy the first stage of the national missile defense

space. The program has continued. A lot of that program actually is black budget, that is, it's completely secret, and has only been written up in exposés in the San Jose Mercury News, as far back as 1992. Did any of it work? I can't tell you what pieces of the hardware worked for what parts of its original purposes, but certainly the technology development has contributed to other kinds of technology which are going forward, among other things as part of the co-called Stockpile Stewardship Program, of which the National Ignition Facility is a centerpiece. That is a program to build a new generation of very hi-tech experimental facilities at the weapons laboratories—Lawrence Livermore, Los Alamos, and Sandia—to allow nuclear weapons research, development and testing to go forward, even under the Comprehensive Test Ban Treaty. The National Ignition Facility, which as you mentioned is now doubled in its costs and estimated at two billion dollars just to construct, will be used to try to achieve contained, thermonuclear explosions above ground in a containment vessel without any plutonium or highly enriched uranium. Its objective is to create a pure fusion explosion, which among other things could contribute to the development of a new kind of pure fusion weapon—a nuclear weapon that wouldn't require any plutonium or uranium, which also could be applied to other kinds of hi-tech weapons, directed energy weapons, and so on.

The National Ignition Facility also has cropped up in reference to the missile defense system. We have several documents indicating that it has been contemplated for use in developing a nuclear tipped interceptor to intercept incoming chemical or biological or nuclear weapons. Also, for radiation effects tests, there is a hydraulic lifter being installed to accommodate objects up to fifteen tons. Now, what kind of object weighs fifteen tons? A missile, for example.

RE: Well outside of the Monty Python show, not many things do.

Right. All of this technology development is interconnected and, while it is being sold right now as a means of maintaining the safety and reliability of the nuclear arsenal, we know that there are applications and steps leading towards other kinds of hi-tech development. Getting back to your other question about what is driving this, there is a document that is very popular among the non-governmental organizations here at the NPT conference. It's a document which truly

looks like it came out of a science fiction movie. It's a United States space command vision for 2020, which has these extremely garish graphics of things flying around in space, beaming these big destructive beams down on targets on Earth, and in lettering that looks like the title from Star Wars. It reads, "U.S. Space Command dominating the space dimension of military operations to protect U.S. interests and investment; integrating space forces into warfighting capabilities across the full spectrum of conflicts."

There are a whole bunch of supporting documents which talk about the U.S. desire to gain control of space.

University of California, Davis, and the University of California runs those labs. Does UC run Sandia as well?

No. Sandia is managed by Lockheed Martin at this point.

RG: What can people do? What should the citizens of the United States be doing to try and stop this lunacy?

I think that raising awareness is the first order of priority, and I think that is something that can and must be done by students, who are among one of the most important constituencies. Let me just explain what it means that the University of California op-

fixes or magic bullets. I think that the basic organizing is what people have to start doing. And that means, first of all, educating themselves and others, writing letters to the President and elected representatives, organizing town meetings, and collecting signatures on petitions. We also have an Abolition 2000 petition for individuals. One group in Santa Cruz has been tabling every Saturday for about two years. They've collected 14,000 signatures.

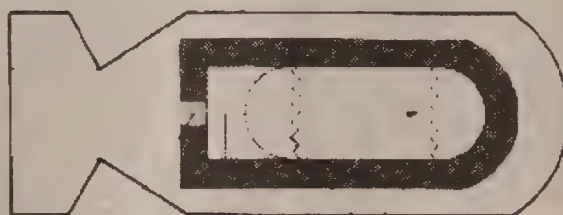
It's a full process of actually rebuilding a social movement. I think it also means trying to link up with other issue constituencies to find a common cause with the globalization movement, which seems to be getting very strong. The reason I mention Abolition 2000 in particular is that it's a way that any local groups, including labor groups, church groups, and parent groups can immediately become part of a large international family. There's no shortage of activities, but I think the main thing is to educate yourself and others. It's also important to make links with other individuals and other groups to try to build sort of a social network, if you will, which

on whether or not nuclear weapons were lawful under international law, I was there, and I saw the United States get up and say that nuclear weapons have been used, in a sense, every day for the last fifty years to preserve the peace. What's going on now is to try to develop more kinds of usable nuclear weapons, for example, the B61-11, which is an earth-penetrating nuclear weapon with a variable yield, meaning that it is designed to burrow into the earth before exploding and can be set to have a relatively low yield, as low as 300 tons. It was developed after the Gulf War in 1991 in order to get Saddam in his bunker the next time the opportunity presented itself. Its use actually was threatened against Libya in 1996. My concern is that it is easy to believe that these weapons will never be used, that they're not usable or not suitable. That's a dangerous mindset to get into because they are on hair-trigger alert by the thousands. Another thing that particularly concerns me that we've seen over the last decade is that it is politically unacceptable to have casualties. The justification that was used for bombing Hiroshima and Nagasaki, which were unconscionable acts, is that it saved American lives.

RG: Maybe you could tell us how people could help support your work.

Sure. The Western States Legal Foundation, which is part of the Abolition 2000 network, is in Oakland. The phone number is 510-839-5877. The address 1440 Broadway, Suite 500, Oakland, 94612. And I did want to mention, specifically in response to some of the earlier questions, that we are happy to provide speakers to groups anywhere that we can get to, in the Bay Area, Davis, and Sacramento.

Hiroshima A-bomb



Nuclear device Gunpowder Uranium 235

Length:	120 in. (approx. 3 m)
Diameter:	28 in. (approx. 0.7 m)
Weight:	9,000 lbs. (approx. 4 tons)
Element:	Uranium 235

by the year 2020 in order to protect U.S. interest and investment. I think that's very telling right there. If you look at one of the other documents that goes in this series, the long range plan for United States space command, and you look at who's involved, you've got all three of the nuclear weapons labs and then you've got the Who's Who of large corporations listed right below them.

RG: It's frightening to me. I am old enough to remember before there were satellites and I remember going out in the early sixties and looking up and trying to see Telstar going over, and to think that what was in my youth, something that was vacant of all this, will be turned into some sort of weapons system is really frightening to me.

There is a campaign right now going on internationally on the part of both non-governmental organizations and governments to try to prevent the militarization of outer space. There are all sorts of initiatives underway to try to prevent these things from happening. I don't want people at home to feel totally hopeless, but there is just an appalling lack of awareness. That is our biggest problem, I think.

RG: That's exactly where I wanted to go next, because you talked about Los Alamos and Lawrence Livermore. We're here at the

erates these weapons labs. It means that everybody who works at these nuclear weapons labs, every nuclear weapons designer, gets his or her paycheck from the University of California. The University of California provides a fig leaf of academic respectability for these institutions, and most of these students have no idea that this is going on in their name.

People need to inform themselves. I would like to see students getting together and forming organizations on campus that are part of the Abolition 2000 global network to eliminate nuclear weapons. This is a network which has grown rapidly since 1995. It was actually founded at the 1995 Non-Proliferation Treaty extension conference calling for the total abolition of nuclear weapons and for the immediate commencement of negotiations on a treaty to eliminate these weapons within a time framework, but also recognizing the special suffering that has been borne by indigenous and colonized people all over the world as a result of the whole nuclear cycle, from uranium mining and milling to nuclear testing.

RE: What is the contact for Abolition 2000?

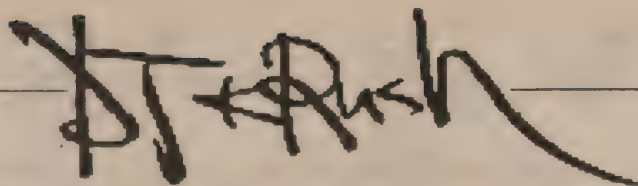
Okay. The easiest thing is to visit the web site at www.abolition2000.org. I don't believe that there are any quick

has been the basis for broader and broader common action. I think our biggest challenge is to operate out of hope rather than fear. I think in the '80s we were largely operating out of fear, which was completely appropriate, and it is completely appropriate to be fearful about the future now. But what we've seen happen is that when people act out of fear the activism seems to stop. And so, we need to build a more sustained kind of a movement that is linked to bigger kinds of ideas, for example, redefining security.

RE: Do you think that the people who are behind these policies are exaggerating the ability of being able to intimidate other countries to do what we want them to do, even if we develop this technology and deploy it?

That's a very interesting question. Unfortunately, no. I don't think they are exaggerating because what I have seen here at the UN in these sessions year after year since 1994, is exactly that. The United States is having its way by brandishing the ultimate big stick, and that's what nuclear weapons are. Nuclear weapons are a form of currency of power. Nuclear weapons are the prerequisite to having a permanent seat on the Security Council of the United Nations. In 1995, when the International Court of Justice heard oral arguments

Bang You're Dead



On June 15th, 2000, KDVS' DJ Toasty was lucky enough to catch up with DJ Krush before his live performance at the Justice League in SF. Krush began his career as a DJ in Japan back in 1987, and is now considered one of the world's premiere DJ's. Krush is currently on tour in the US, promoting his new album, "Code4109." This interview was conducted in Krush's hotel room with the assistance of his translator, Yaz Noya-Colin.

Toasty: Back in May 1999, you did the "DJ Krush How to be a DJ Kit." I was wondering what it was like to work on that, because it was really popular in Japan, and even people here in the US have heard of it.

Krush: Well, in the kit, there are videos, records and turntables matched together. DJ Hide, DJ Sak and DJ Ta-shi from the Beat Knuckles all worked with me on the project. The records for the kit are very special because all the musicians came into the studio to record music especially for the records. Also, the video that comes with the kit consists of footage from the live recording.

T: Wow. Do you know if it is still for sale?

K: I'm not sure if the kit is sold in the US, but it was released in Japan, and maybe they still have some for sale. In the US, there have been many "How to Scratch" videos that have been released, but the interesting thing about this project is that the video actually shows you how to make a beat using a sampler, as well as how to compose a song in general. The video details the whole process of composing a song: in the studio, we made an original song, and that song was pressed on the records that come with the kit.

T: Cool. That's pretty amazing. I guess in May this year you did a remix of a Dragon Ash track called "Deep Impact." That was totally good.

K: Oh, yeah. *<laughs>* Thanks.

T: I wanted to know how you came up with the beat for that song, because it blew me away. Even my roommate liked it, and he's into experimental electronic music *<DJ Toasty does bad impression of powerelectronics>*.

K: Really? Say, where did you get a hold of the remix?

T: My co-host downloads the Oricon Top 5 for me every

T: So, is tonight's set going to be off of "Code4109"?

K: *<looks at "Code4109" CD>* The set tonight will be totally different. It's kind of boring to do the same thing as the CD. Maybe I'll use some songs off the CD but the overall set will be totally different. *<pauses>* Maybe it'll be really underground. Maybe I'll sink, or dive into it. Maybe no one will be able to dance. *<laughs>*

T: I'll have to watch out. Speaking of mix sets, how do you choose the records you use? Is it just what feels good for the beat you want to create, or is it artists that you like and want to expose more?

K: First of all, I love to mix. I choose the music I play with just my feelings. I have some sort of feelings toward the music that I play.

I like to mix with instrumentals, but on the other hand I also listen to Miles Davis. When I mix both, I get a whole other sound; that's what I like the best. I also like rap, too.

T: Japanese rap is very good.

K: Yeah, there are a lot of interesting people in Japan coming up.

T: I'm always disappointed when I look at your CDs and I see something like Tha Blue Herb...

K: Tha Blue Herb is really killer. Even though that song is not on the hit charts, but I still love their sound.

T: I'm just disappointed that I can't find it here in the US. You did an album about a year ago, "Ki-Oku", with Toshinori Kondo.



What was it like working with him?

K: Well, first of all, Kondo-san contacted me first. I was wondering why Kondo-san contacted me. So I asked him, and he said that he loves my beat. He said, "Oh, are you really Japanese? It doesn't really sound like a Japanese beat." I was really pleased to hear that, and when we went into the studio together, we built up the beat together between the two of us. Also, our lifestyle is very

self and plays on top of the rocks. I am also like a lone wolf, so our idea of life is very similar.

T: I heard that photography was your hobby. Does that tie in with your music at all, or is it something that is completely separate from your work?

K: Before I picked photography as a hobby, music was my hobby. Music then became my job as well, and I was struggling with what my hobby was, since everything was music.

One day at a photo session, I wanted to see what would happen if I took a photo of someone, to see what they feel. Then I bought a really cheap camera and started taking pictures. I found out that it was very similar to music, because photography is also a piece of a moment. I cut out a piece of the moment, much like music. They are also very similar because there are photos that have a soul, and music is the same.

T: I saw part of the "Final Home" video. Did you have any involvement in the production of the video?

K: No, not really. I was just there while they recorded it. My next project is with a Japanese vocalist and a Japanese rapper. The track is called "Tragicomic." It's going to be really killer. They already shot the video for that, and the track is going into my new album. The hard part is that I have to get up at 5 am for the videos.

T: That's pretty horrible.

K: Yeah, it is. Well, I have to get going to do the sound check. Thanks a lot.

T: Thank you, too. I'll be in the crowd tonight. It was a pleasure.

Toasty's Note: Krush rocked the house at the Justice League that night. I'm still feeling it. Thanks, Krush!



similar. Kondo-san is more like a lone wolf; it's a very unusual style among the Japanese. He just goes to any country by him-

REVIEWS

FOLKIE ON A DESERT ISLAND

by Robin Fawx

Every so often, the discussion arises regarding one's "desert island" music list; i.e., if I were stranded on a desert island, what 10 albums would I want with me. Seeing that it's summer and light reading is in order, I'll contribute my own list from a folkie's perspective. Remember, this is not a list of "great importance to folk recording history" albums, but my own favorites.

In no particular order, my own 'desert island' folk collection would be:

1. Tom Russell, "The Man From God Knows Where"

This is an epic, tour de force work that tells his own personal history as the descendant of immigrants; but it could be any of ours as well. Tom combined



traditional music with his own ballads, using guest artists to sing the parts of his ancestors and his own voice to blend together in a phenomenal album of great storytelling. When I — as well as most of my colleagues — play

selections from this on a show, I cannot play a single cut, but must play at least 2-3 cuts in succession to adequately convey the richness and depth of the work.

2. The Bothy Band, "The Best of the Bothy Band"

The Bothy Band was together only a few years in the late 1970s, but what a few years they were. Exploding onto the Celtic music scene in 1975 until their breakup in 1978, they were a magnificent shooting star of a band. This CD captures much of their repertoire and provides, what is in my own humble opinion, the quintessential Irish band.

3. Dervish, "At the End of the Day" or "Live in Palma"

After the Bothy Band broke up, I waited and waited for another band to produce the same kind of excitement. It took nearly 20 years, but I finally found it in Dervish. "The Kilavill Set" rocks every bit as hard as The Bothy Band's "The Kesh Jig" while maintaining the traditional identity. Cathy Jordan has the most incredible intonation in her singing and she presents each song to make the listener truly feel a part of it. This is something one does not frequently experience. Finally, Dervish has taken "Josefin's Waltz," by Roger Tallroth of Väsen, and made it into their signature piece. Either of the albums is definitely desert island material.

4. Tim & Mollie O'Brien, "Away Out on the Mountain"

Tim's & Mollie's arrangements and song progression through the album are some of the finest in old-time and new old-time music. They have recorded what I consider the best version of Gillian Welsh's "Orphan Girl" — and were also the first

ones to record that song. Mollie's soulful voice with the brother/sister harmonies is a true treat. They are more than ably assisted by the (now) former O'Boys, Scott Nygaard on guitar and Mark Schatz on bass.

5. Kate Wolf, "Give Yourself to Love"

While it doesn't have my favorite song of hers ("Eyes of a Painter"), it does have what one would call the 'essential Kate Wolf' material including "Cornflower Blue" and "Pacheco/Redtail Hawk." Recorded live in concerts in Davis, Nevada City and San Francisco, there is very much the hometown aura that comes through.

6. Dillon Bustin, "Dillon Bustin's Almanac"

Dillon Bustin is one of those rare souls who writes his own material that sounds like it's at least 100 years old. His songs about the progression of the year and activities during the seasons are true gems to be savored.

7. Sally Rogers & Claudia Schmidt, "Closing the Distance"

Sally & Claudia performed together several times on NPR's "A Prairie Home Companion," much to the listeners' delight. When they decided to collaborate on an album, they did it every bit as spectacularly as one could have expected. Harmonies. Harmonies on "Begone Dull Care," "Mountain Field," and especially Sally's signature song, "Lovely Agnes" are as excellent as they can be, bringing a richness and depth to every song.



8. Jody Stecher & Kate Brislin, "Our Town"

From the first to the last song, this CD is like the most comfortable musical afghan you want to wrap yourself in. Jody & Kate's harmonies intertwine like the bramble and the rose they sing of. Their version of Iris Dement's "Our Town," the title cut, is in my opinion, even better than when Iris sings it. On this album, Jody and Kate have taken old, new and old-sounding new songs and blended them into an album that definitely demonstrates the folk continuum.

9. Jim Ringer & Mary McCaslin, "The Bramble & The Rose"

From the late 1970s, Jim & Mary put their partnership into one stunning album of both folk and contemporary music. Their harmonies (yes, harmonies again!) and solid presentation of both traditional and contemporary material is incomparable. Favorites are "Geronimo's Cadillac," "Canaan's Land," and of course, the title cut.

10. The Boys of the Lough, "In the Tradition"

The BoL's only album on the Flying Fish label and out of print, but has their music at what I consider is their finest. Recorded in 1983, it was Tich Richardson's last recording before his untimely

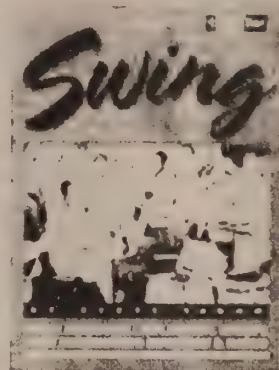
death. After this album, their addition of a piano gave the group a parlor-music sound that I'm not so fond of. This is one of the best traditional Celtic music albums of the early 1980s.

That's it, in a nutshell, what I would want with me if I were stranded on a desert island. No, these are not necessarily major seminal folk or Celtic albums that were historically important to the progression of the genre. They're just what I never tire of hearing.

Listen to The Saturday Morning Folk Show

SWING BOOK REVIEW

by Gary Salin



SWING by Scott Yanow
(Miller Freeman Books, c2000)

When you're not out swing dancing at Decades in Sacramento or the Graduate here in Davis, why not check

out this following book on Swing that's just hot off the press?

Covering classic 30s up through today's Retro Swing, this in-depth new title covers it all including profiles of over 500 players, vocalists, band leaders, composers and sidemen. Solid biographies, classic photographs, reviews and ratings (good and bad!) of recordings, essays that offer a historical perspective of Swing's evolution and the current scene, Swing in motion pictures, hard-to-find recordings and much more are offered in this exciting new comprehensive quality paperback book.

The chapters on the beginnings of swing during the '20s and "Why Did The Big Band Era Die" are fascinating. Also of interest, the chapters on sidemen are broken down by musical instrument with an introductory general essay about the instrument and its players, followed by an article on the players of the instrument themselves. Record collectors will love the chapter titled, "Various Artists CD Recordings." Each recording is given a solid thorough review.

So, if you dig the classic sounds of Duke Ellington and Benny Goodman and/or modern retro styles of Lavay Smith and Royal Crown Revue, this brand new book is a must.



GARY'S SHOW "THE NEW ISLAND RADIO CAFE" IS ON SUNDAY AFTERNOONS FROM 11:00-2:00PM

kdvations
SUMMER 2000

REVIEWS

Electronic Music Reviews

by the Jestre

Voltaic Shock/Emission CD

This album has a fast tempo and a lot of energy. Each track has interesting synthetic and electronic sounds, although the drums are often predictable and simple. The songs don't really build up or go anywhere, but the often saturated layers of electronic sounds keep it interesting and very alive. Highly recommended.

Waldeck Balance of the Force CD

This is very down tempo and chilled out music that resembles slow drum and bass. The songs are generally dark and a bit eerie at times, and each has its own atmosphere about it. Also, if you like this cd be sure to check out the remixed album, which has a track that is not on the original. Recommended.

Venetian Snares Printf ("Shiver in eternal darkness") CD

Robotic drum and bass? The sounds are very electronic and distorted a bit. At times the drums are incredibly unpredictable and interesting, and a mostly fast to insanely fast beat. This is a very good cd overall. Sort of a cross between drum and bass and electronic music, and I swear there are a few video game samples thrown in. Highly recommended.

Adrenaline Junkies Tribe CD

Kind of a mix between fast rock and techno that reminds me of the Crystal Method in places. Lots of fast guitar samples very well with the layers of synthetic sounds and angry lyrics. The songs keep the fast pace and atmosphere for most of the album. Highly recommended.

Green Velvet s/t CD

This is a generally fun cd with sarcasm in the lyrics of many songs. Mostly the songs have an emphasis on the drums with a little distortion sometimes and some synthesized sounds. One song, "Answering Machine," makes the whole album worthwhile! It is basically a bad week set to music told to us by the answering machine of Green Velvet. Be sure to check this one out.

Skull Valley LP

Despite the name this is very nice, harmonic and beautiful music. The songs are kind of slow but definitely have enough substance to keep you listening. I highly recommend all of this group's music.

VIA Oral-Olio: An History Of Tomorrow LP

Computer dance music! The songs have a good amount of what sounds like computer generated sounds, set to a sort of dance beat. Very interesting music. Be sure to check it out!

INDUSTRIAL REVIEWS

by DJ VSX

Arovane - Tides (City Centre Offices)

Arovane is back after the very Autechre/Apex Twin influenced "Atol Scrap" CD released last year. This time things are a little less hectic as the majority of tracks have a more slowed down feel to them. Also, a few of the tracks, like "Seaside", don't even have beats in them. A totally new direction for Arovane on the whole but a great disc for those who just want to "chill out". 7/10

www.city-centre-offices.de

Arzt & Pfusch - Love (Eraser)

Arzt & Pfusch follow up last year's release "Warum?" with a new CD dedicated towards the topic of "love". A&P deliver their trademark noise-electro style of industrial and even though the songs are called things like "Devotion", "My Heart Belongs To You" and "I'll Miss U 4Ever", don't fear, they haven't turned into an industrial "boy band". It's pretty sarcastic sounding most of the time... from the sound of a toy saying "I Love You" on the title track to the cheesy hearts on the back of the CD case it's apparent these guys are out to have "fun". We are also treated to some remixes off of "Warum?"; the hit "Skumfuk" and the track "BoneLoc". All in all a decent release and more entertaining than their previous CD. 7/10

<http://www.chain.dk/ap/home.html>

Cleaner - Solaris (Metropolis)

From the ashes of popular electro act "Cleen" comes "Cleaner", now the solo project of ex-Cleen and current Haujobb member Daniel Myer. More or less rejecting the style of the previous two Cleen releases, Myer chooses instead to go back in time and turn out an album that would have been among the best releases of the late 80's or early 90's. This CD is very much like the early Haujobb material at times and is a nice change of pace from the sounds of today that seem to be everywhere (VNV Nation, Covenant and the like). I initially wasn't too excited with this CD but it has grown on me more with each listen. Very well done. 8/10

<http://www.metropolis-records.com/>

Controlled Fusion - Patient Zero (Bloodline)

Nothing too groundbreaking here, but this is still some very well produced dance-floor oriented industrial music. On the up and coming Bloodline label, Controlled Fusion turn out some really great dance tunes but the vocals tend to get on my nerves after a while. Featuring In Strict Confidence member Dennis Ostermann the band tends to stray from the more abstract ISC sound and is described as "die hard EBM with modern influences". They also have an amusing cover Bronski Beat's "Hit That Perfect Beat" (also covered on one of the Strange Love compilations). All in all an average release, not the best thing Bloodline has released but not horrible. 6/10

<http://www.bloodline.de/>

Din Fiv - Escape To Reality (Metropolis)

Wow. Din Fiv has released one of the best albums I've heard in a while with his latest, "Escape To Real-

ity". The stand-out track on this release is "We Are" (also remixed by Battery on this album) which reminds one of David Din's work with his other band "Informatik". This CD is filled with tracks that are perfect for anyone who enjoyed the Syntax CD by Informatik. The only slow point is the track "Escape" which is just synth pads and seems to interrupt the flow of the album. Otherwise this is pretty much as good as electro-industrial gets these days! 9/10

<http://www.metropolis-records.com/>

Funker Vogt - Maschine Zeit (Bloodline)

Well, eventually Funker Vogt is going to run out of lyrics related to war and then they're going to have to resort to childish tracks like "Shaven" and "Spread Your Legs". However, they haven't run out of war-related tracks yet, which is evident on their latest "Maschine Zeit". Available in a limited edition digipak on Bloodline (released domestically without the CD-Rom bonus (essentially the Funker Vogt website source files)) and bonus track "Horizon" on Metropolis), Funker Vogt manages to plod through 12 more

tracks about war and the suffering that results from it. Unfortunately, if you've heard one Funker Vogt CD you've heard them all. This one is just as predictable as the previous ones and save for a few moments, like the track "Nuclear Winter" which is a somber piano/vocals piece more like their work as Ravenous, it's pretty much the same Funker Vogt drum sequences with different vocals. 6/10

<http://www.bloodline.de/>

Halo_Gen - s/t (Pendragon)

Don Gordon of the band "Numb" does his take on "abstract beats" with this new release called "Halo_Gen". The third track, "meme (dominant)" sound a lot like something that would be found on Autechre's "Tri Repatae ++" CD. Unfortunately, the

album kind of fizzles out at the end, but is relatively interesting as a whole. Highly recommended for anyone who enjoyed the more atmospheric moments on Numb's "Blood Meridian" or "Language Of Silence" CDs. 7/10

<http://www.pendragonrecords.com/>

In Strict Confidence - Kiss Your Shadow (Bloodline)

A new single from In Strict Confidence brings a new sound for the band. Easily more "electro" on this re-

REVIEWS

lease, the band strives for a sound not too unlike the band Evil's Toy. The similarity in vocals styles actually sent me to the liner notes during the chorus to see if Evil's Toy was doing guest vocals. The bonus track, "Love Will Never Be The Same", has female vocals and is one of the better things I've heard in Strict Confidence do. Worth picking up if you enjoyed Evil's Toy's "Angels Only!" CD or if you're interested to see what ISC is up to these days. 7/10
<http://www.bloodline.de/>

Klirrfaktor - ...Bis Der Arzt Kommt (Bloodline) I'm guessing that Klirrfaktor is a new band that is getting their start on the new Bloodline label in Germany. This is merely a single but I'm anticipating their full length after hearing this teaser. Very "old school" sounding EBM styled industrial with nice vocals and German lyrics. What more can you ask for with an EBM band? Not too much more if you ask me. The single is rounded out with a bonus track and a remix that gives you more of the same good stuff. 8/10
<http://www.bloodline.de/>

Leaetherstrip - Carry Me (Bloodline) Leaetherstrip is back once again with a new single entitled "Carry Me". The single tends to get a tad redundant at times as one would expect from a single with seven versions of the same song. "Carry Me" is a decent track, not really one of Claus Larsen's best, but decent. I felt the single was a tad excessive though in the way that singles can be with remixes that don't tend to change the song all that much. This could come in handy if you were a club DJ or something along those lines, but unless you're a Leaetherstrip completist I'd probably wait until the full length album comes out. 8/10
<http://www.bloodline.de/>

Monoid - Schnittstellen (Fusion Audio) Fresh from an appearance on Fusion Audio's compilation "The Infinity Paradox", Monoid delivers a full length CD on that very label. Varying in style from the distorted beats on the compilation track, Monoid shows how versatile he is by offering up fifteen tracks that never lead to monotony. Packaged inside a bonus "poster" this CD is something those into rhythmic noise or experimental electronics would want to check out. I believe this release is limited so act fast! 8/10
<http://www.digital-intersect.com/fusion/>

Ravenous - Phoenix (Bloodline) I was previously disappointed in the first two Ravenous releases I got my hands on. I even went so far to say that I'd never buy another one of their CDs. See, it wasn't that the music was bad, it wasn't. I just couldn't stand the vocals... at all. Well, I had heard that "Phoenix" was different and was just as good as their side project, Fictional. Being a huge Fictional fan I decided to suck it up and pick up the latest Ravenous CD. Well, I won't say I was disappointed, but "the new Fictional" CD this release is not. The annoying vocals are still present although they are ran through effects occasionally which makes more than a few of the tracks very listenable. Unfortunately they fall into the "we sound just like Funker Vogt because we use the same synths and drum sounds" rut quite a few times

on this album. All in all, this isn't an album I terribly mind listening to, but it's not what I had (unfairly probably) built it up to be before checking it out. 7/10
<http://www.bloodline.de/>

Various Artists - Virion Sequences (Gashed!) Wow! New electro label, Gashed!, turned out quite the interesting compilation here. The CD starts off with a great track by the band NCC; I hear they have a CD coming on Gashed! soon and I'm looking forward to it! We are also treated to a remix of Neuroactive's "Contempt", a new track by Negative Format, a remix of Assemblage 23's "Bi-Polar" as well as tracks from Suicide Commando, Gridlock, Flesh Field and Aghast View. Only a few of the tracks don't really do anything for me. The only track that really seems out of place is Project Pitchfork's "The Island", which was previously found on one of their live releases. I'm not quite sure why that is on here but it is indeed a good track. Gashed! has this sampler "budget priced" so it'd be a great place to start if you're interested in some of these bands but don't feel like shelling out your hard earned cash for their individual CDs. 8/10
<http://www.gashed.com/>

VNV Nation - Burning Empires (Dependent) Well, VNV Nation managed to follow up their latest release "Empires" with an equally great release "Burning Empires". This is a 2 CD set which is comprised of a CD of alternate versions of tracks from Empires and then as a bonus CD, the Standing single (released domestically on Metropolis). The 1st CD is clearly the best. We are treated to the last (?) part of the "light" series of songs with "Lastlight". Next up is a heavy version of "Kingdom" and then a previously unreleased track called "Further". Rounding out the CD is a great remix of "Legion" geared towards the dance floor, a version of "Savior" with vocals added to it, a remix of "Fragments" and then an incredibly dramatic rendering of "Legion". The second CD, aka - the Standing single, features 2 new remixes of "Standing", the album version of that song and an instrumental bonus track called "Radius 2". All in all a very strong release from one of the premier electro-industrial acts of our time. 8/10
<http://www.vnvnation.com/>

...please direct all comments/complaints to djvsx@jps.net and visit the website: <http://www.kdvs.org/cru/>

Listen to "Ultra Industrial Machine 64" with DJ VSX, Wednesday's from 6-8pm

Cynical Reviews

by DJ Cynic

Arab Strap - Elephant Shoe CD/LP
 Jetset Records

Break out the old pictures of your ex-loved one, turn off the lights in your bedroom, burn some candles, and pick up three cases of beer at the store because Arab Strap has a new album. The Scottish duo's Jetset debut, "Elephant Shoe", delivers lamenting hymns that may not be suitable for the weak at heart. Although they are no longer on the Matador label, Arab Strap's creative formula consisting of Malcolm Middleton's guitars, Aidan Moffat's drunken dialogues, and a drum machine thrown in for good measure, has not changed. The album's first single, "Cherubs," offers vivid lyrical imagery from a lovesick Moffat in between stiff drinks. The powerful bass drum and Middleton's pleasant guitar riffs add to the song's depth. "Direction of Strong Man" consists of real drum backing and keyboards from Mogwai's Barry Burns making it one of the many highlights of the album. No one song sticks out as a masterpiece as "The First Big Weekend" or "New Birds" did on their first and second records, respectively, but the overall album is wonderfully produced and performed. If you have been heartbroken, completely drunk off cheap liquor, or both, "Elephant Shoe" should remind you that you're not alone.



Archers of Loaf - Seconds Before the Accident CD/LP
 Alias Records

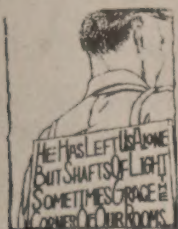
First off, most live albums consist of very weak interpretations of the same songs you've heard many times before. There are a few exceptions like Spiritualized's "Live at the Royal Albert Hall," Arab Strap's "Mad for Sadness," and "The Roots Come Alive." The Archers of Loaf's new live album, "Seconds Before the Accident," however, is not one of these recordings. Although the song selection seems to be a good one, the production and performance itself is very unimpressive. Indie rock classics, "Web in Front" and "Lowest Part is Free" are very powerless in sound mostly due to Eric Bachmann's lead vocals. The songs sound as if Bachmann smoked five packs of cigarettes and drank five to six shots in the hour before performing their set. Certain songs that would sound decent with Bachmann's strained vocal chords like "You and Me" are completely ruined by the crowd's singing over him throughout the whole song. They even start the verse before him and completely throw off his rhythm. Plus the constant "whoaing" and "yeahing" should never be pressed onto any album. "Seconds Before the Accident" has some promise, but it is lost in annoying crowd noise



and broken vocal chords. "Icky Mettle" where are you?

A Silver Mt. Zion - He Has Left Us Alone CD Constellations

Three members of Godspeed You Black Emperor! make up A Silver Mt. Zion and with "He Has Left Us Alone," the trio



churned out a dark indie rock instrumental album. The one aspect of this album that is apparent when compared to Godspeed You Black Emperor! is that it is less dynamic. There are no spoken word rants nor powerful orchestra effect as

Godspeed has on both of their albums. When you get past that, however, "He Has Left Us Alone" turns out to be a very dark, spooky, and impressive album. Not to mention all the beautifully long titles of songs such as: "13 Angels Standing Guard Around the Side of Your Bed," "Stumble Then Rise on Some Awkward Morning," and "Sit in the Middle of Galloping Dogs." Some highlights on their debut album include a haunting violin and contra basse on "Sit in the Middle of Galloping Dogs", and a splendid clarinet on "Blown-Out Joy." The bottom line is that A Silver Mt. Zion lacks important elements, yet still produces a memorable album.

Hefner - Boxing Hefner CD Too Pure Records

Hefner thinks of themselves as a folk band, but their Beach Boys pop style vocals and sometimes turbulent guitar riffs make them more of an indie pop/rock group. "Boxing Hefner" consists of 12 rare and masterful tracks that have not appeared on their previous two albums, "Fidelity Wars" and "Breaking God's Heart." The moods change throughout "Boxing Hefner," which is excerpted from a singles and B-side collection. However, every song has some wonderful quality. The upbeat "Hello Kitten" contains lyrics about a divine bittersweet love that would put most in a joyful mood. The more lamenting "Hymn for the Things We Didn't Do" not only adds to Hefner's "Hymn" series, but is also very emotionally draining. Although "Boxing Hefner" is not a proper album, you'll find yourself singing along with the languishing British quartet in no time.

Hefner



Continued from page 11

was a real early sound (probably midpoint) in the band's evolution. The "B" side of the Backstreet Boy 45 was recorded in '79, a year after "No Excuse!". The A-side of the "Backstreet Boy" 45 was done in '80-'81 pretty much after the band had disbanded. The songs on the A-side were recorded in a 16-track studio in Philly as kind of an "Abbey Road" type of swansong for the band. We had already split, but I still wanted to release the "last" 45 for the band because I wanted to get those songs out. Bentley ended

up doing the guitar lead on "All Because of You" because Juan bowed out on me. "Backstreet Boy" (the song) actually was more upbeat in the original practice versions, but evolved (devolved) into kind of a 12-string guitar ballad that chicks dug. It did get me laid! I was starting to date some women and was trying to win them over with the "softer side" of my personality (not to bel!). It sounds stupid, but hey things go and go. The second song on the A-side of the "Backstreet Boy" 45 ("All Because of You") was an angry ode to a failed relationship with a former junkie that had gone nowhere for me. That is the way things go and we accept or reject situations based on where we are in life at the time. It reflected in the music.

DJ Rijk: How much about what we hear about New Jersey is true? When and why did you leave for Florida?

Matt Grim: New Jersey is a great place to live. Particularly in the area of New Jersey we lived in, South Jersey. There really are two New Jersey's, North and South. Now everyone has allegiance to the part of the country they are from and all of them have warts, but South Jersey was a great place to live, warts and all. The dynamics of living in a fast growing suburb can't be understated to the angst and love you feel for an area and its people and attractions. We had a great unstated love for Cherry Hill and vicinity and still do! Rock on Cherry Hill!! (I live around Cherry Hill, I live around Cherry Hill, I live in the development like everyone else, you gotta come here, it something else! [unreleased No Booze Blues Band track]) I moved to Florida about six years ago for career purposes.

DJ Rijk: It's good to hear that you're still making music. Does Dr. Juan live in Florida, too? Does the band play live?

Matt Grim: No, I am the only one in Florida. They rest of the guys are still up in Jersey. I make frequent trips back to New Jersey to meet with the guys and practice. We talk about what is happening with the music like the 45 and CD and stuff. We also keep in close touch by e-mail. Right now we are waiting for the right opportunity to reunite on stage.

DJ Rijk: When and how did you find out that the "No Excuse!" EP was a hot collector's item? What did you think about that?

Matt Grim: I found out sometime about four or five years ago from a guy named Michel Bastarche. He contacted me and was really interested in getting any extra copies that I had of the "No Excuse!" 45. I was surprised and was sure that I had hundreds of extra copies, but when we went to look and get them they were gone! Man was I bummed! I tore my mother's house apart looking for them, but they never turned up. We finally located about 14 copies of them and Michel sold them for us. We did OK on it, but now that I think about it, I wish that we had held on to them. Not for the money, but because now we all only have about 2 apiece of them. I was browsing the internet after the last time I visited up in Jersey and saw the guys and that is when I found out about "Killed by Death". I did not have the slightest idea about it at the time. Being bootlegged was a great honor for us. To show the music had legs and balls that long after its release was a great feeling of vindication to me. I started sending out e-mails to everyone with Grim Klone on their web sites and have developed some great relationships with people all over the world that are interested in our music. I also found

KDVS was playing us off the Killed by Death #10 LP and that really excited me. We could hardly get any airplay when we released the record initially. Again, it gave me a great amount of vindication for our music.

DJ Rijk: Whose idea was it to release the live 7" on Brain Transplant? How did Roger Mah find you?

Matt Grim: Roger Mah had originally tracked down Dr Juan up in New Jersey. I have no idea how he had found him since Juan's real name was never published on any of the releases. But somehow, Roger finally got a hold of me. His main objective in contacting us originally was to get a copy of "No Excuse!" I was still interested in releasing music, so I worked with him over the course of a year to finally release another Grim Klone 45. When we originally started talking, I sent him copies of the studio stuff we had done. But he was not interested in that. So we pretty much gave up until ... lo and behold ... a cadre of old practice tapes surfaced. I put together an extensive selection from the tapes (just a bunch of old cassette practices and live stuff). Out of that, Roger picked what ended up on the 45. We are really pleased with it. The artwork on the cover and insert is great. Part of the deal to press the 45 was for Roger to finally get his paws on an original copy of "No Excuse!" He has one now!

DJ Rijk: Where are some of the original and former members of Grim Klone and what are they doing?

Matt Grim: Dr. Juan works at a large music store in Cherry Hill. Billy Bent is working for the man as a business guy at a large college in the South Jersey area. Spam is working as a marketing geek for some large pharmaceutical company in Southeastern Pennsylvania. Guitar Johnny works in the health care industry in South Jersey. Mad Dog Pierre DiPilla is whereabouts unknown. Eddie Coitus is a house husband and part time graphics geek in Westmont, New Jersey (and still President for Life, Disposable Records of course). I am a computer head by day at a large computer consulting company in Tampa, Florida, working at night on getting our music heard. Thanks for the opportunity!

General Manager End-Notes

I hope you managed to thoroughly wade through the pages of this guide and explore mind-free writing, Orangevale meth-fiends, excrement related smells and opinions on having more babies. I'm so removed from society down in this basement radio station that I don't know what interests people nowadays. The above topics are things that I would enjoy reading about while sitting on the toilet (Which arguably is the one of the most satisfying places in this world today. People laugh at Al Bundy and think he's a pig for enjoying the act so much, but I think that there is a lot of truth to that character. Even though few people will admit it, everyone enjoys it, and I think that most of the world's tension is relieved while on the can.) and I hope those and everything else in this zine touches some kind of interest to the average KDVIationS reader.

I'll end on the typical note to the converted: Keep on tuning in to KDVS and let us know what you think. Not many stations like us exist anywhere anymore and radio in general is getting worse and worse. We know that 90.3fm can sometimes be difficult to receive in Sacramento and we are working to fix that. If you ever have trouble then please send me an e-mail with you're address and specific problem. Having more people behind our cause will make it easier to convince the government to give us airspace over religious-fundraising programming or mass syndicated talk programming. -Justin Kable (jkable@mother.com)

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**I CAN'T
STAND
ANYTHING
ELSE.**

**THE
SAME
40
SONGS**

